

Album of Ukrainian Embroidery Patterns from 1886

Adapted from
Альбом малороссийских рисунков для вышивания

Edited by Helen Hough

James G Collins & Associates, 2022

Hough, Helen (Editor).

Album of Ukrainian Embroidery Patterns from 1886: Adapted from Альбом малороссийских рисунков для вышивания

James G. Collins & Associates, Arlington, Texas, 2022

Volume includes

“The History of Ukraine: An Introduction” by Diane Prenatt

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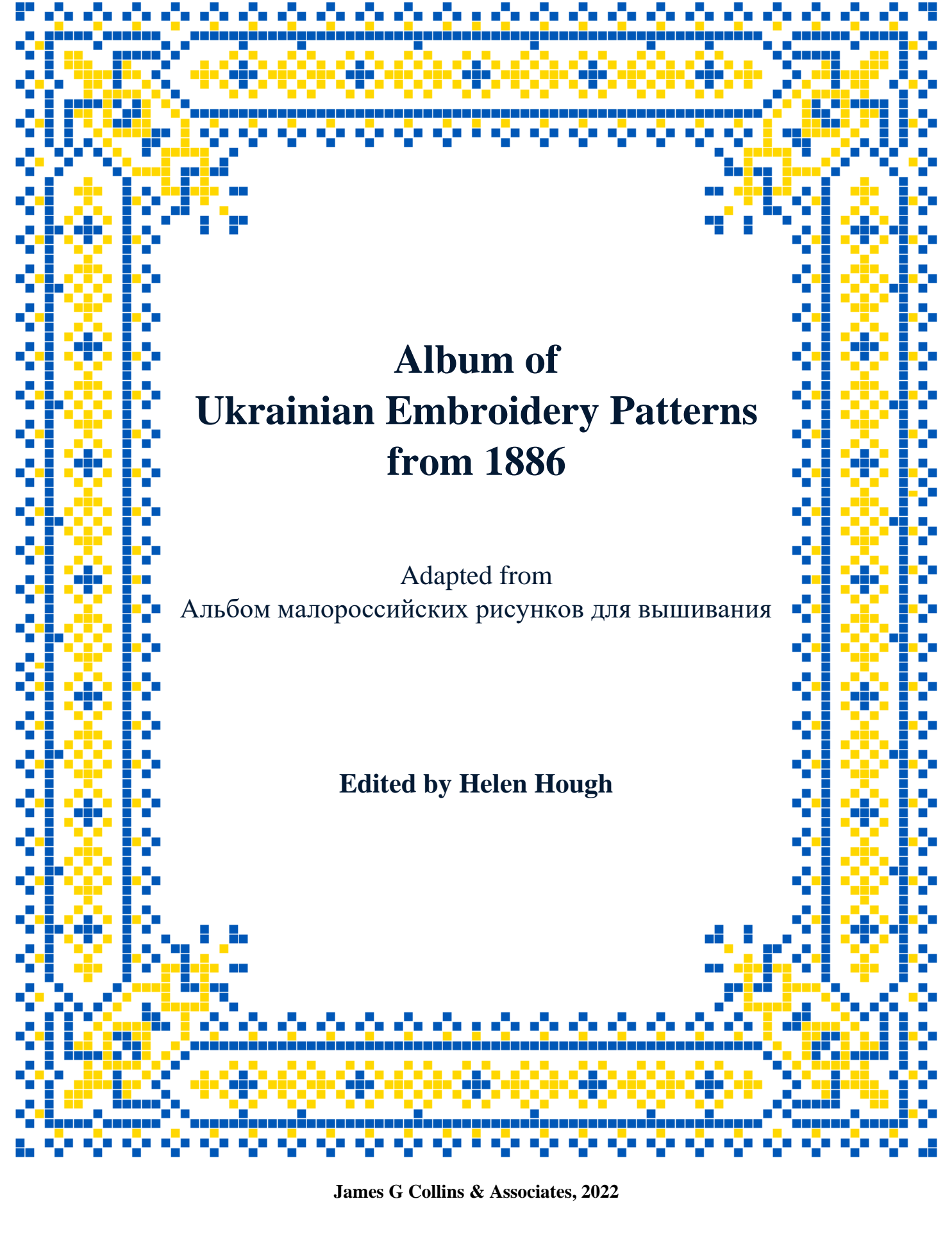
Your local food pantry so people under high levels of stress need not also go hungry.

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Consider also Archive.org as it helps make many resources available to all of us.

We would be surprised if any person or organization returns even a nominal donation.



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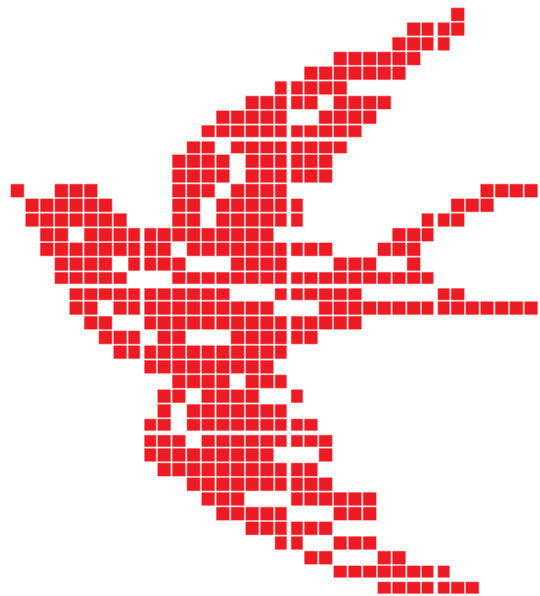
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Introduction

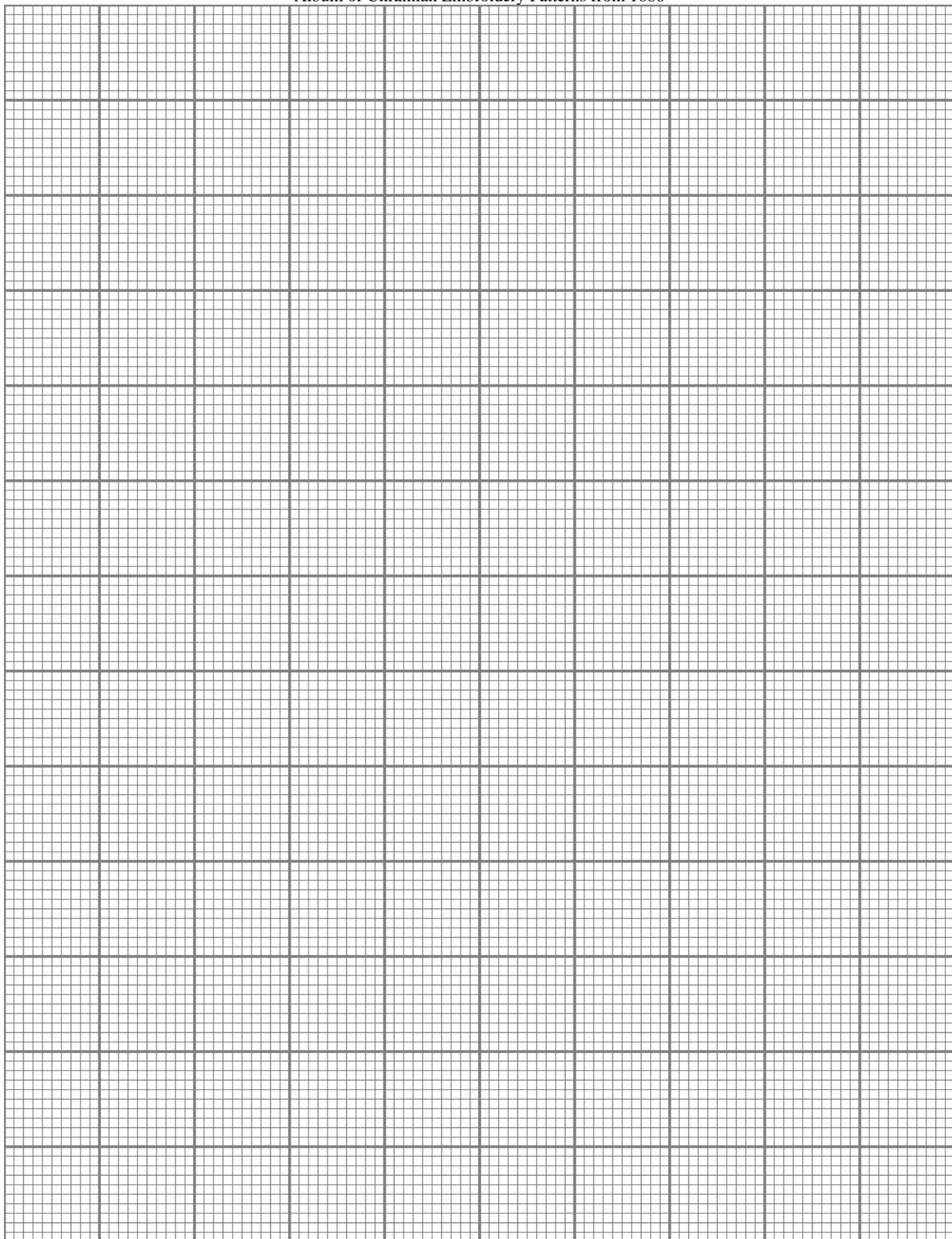
As we incorporate older designs in more modern needlework, we should keep in mind that the colors of older patterns may be a feature of the printing process, not the actual embroidery of that period. The original publication, *Альбом малороссийских рисунков для вышивания*, is composed of beautiful sheets with attractive layouts that are printed with red and either black or blue ink. While red and black threads, sometimes with flashes of blue, were often used in embroideries in the 1880s, by no means were the fiber artists restricted to these three colors. Natural dyes were used to color the threads, often in shades of yellow, green, and brown, and used for embroidery. In the second half of the 1800s, the development and distribution of synthetic dyes further brightened needleworker's craft.

The expanded palette of embroidery and fabric colors was difficult for printers of that period to reproduce. The printers had to create a separate image for each color that was printed. If a page was printed in one color, usually black, only one pressing was needed. If the design was in two colors, two plates were needed to create each page as the sheet of paper was sent through the press twice, once for each color's plate. This layering of color at least doubled the time to create each page and it was not easy to align the printing plates so the different colors were in the correct place relative to each other. Time and complexity made the process much more expensive. To limit the cost for the person who might buy these publications, printers restricted the number of color inks they used, trusting that the purchaser understood this issue. These are folk designs, and we are also folk – modern folk – and we can do as people have always done. We can adjust colors and patterns to meet our sense of beauty and material available to use.

This reworking assists modern designers in their selection of patterns as the elements are rearranged into categories and then sorted by size. For reference purposes, small images of the pages of the original publication are available at the back of this volume. A high resolution scan of the original publication is currently available online through the Российская государственная библиотека [Russian State Library] - <https://dlib.rsl.ru/01007578689>



Helen Hough



The History of Ukraine: An Introduction

Modern-day Ukraine has emerged from a struggle for sovereignty dating back more than a millennium, a struggle due in large part to its geographical location. The second-largest country in Europe, it is situated on a central plain (the steppe) that extends from the Baltic Sea in the north to the Black Sea in the south. With no natural borders except the Carpathian Mountains in the southwest, its boundaries were often contested by neighboring peoples and it was left vulnerable to invaders. Ukraine (which means “borderland”) is itself a frontier separating Europe from Asia.

Kyiv Rus, the precursor of modern Ukraine, was founded in the ninth century by Vikings who established control over the tribal East Slavs in the area. Kyiv Rus, which extended across the steppe, eventually collapsed under repeated Mongol invasions in the thirteenth century. In the absence of any state protection, a class of rough nomadic warriors, the Cossacks, formed to defend the steppe from continued invasions by Mongols, Turks, Tatars, and others. By this time, a distinct Ukrainian language had developed as well as some sense of cultural identity based in part on an affiliation with Byzantine Christianity.

In 1569, Kyiv Rus and the surrounding Ukrainian territories fell under the control of neighboring Poland-Lithuania. Subsequently, Russia provided defense against invaders on the steppe, disempowering the Cossacks and gaining the allegiance of many eastern Ukrainians who were encouraged to think of their territory as “little Russia.” The Romanov dynasty, which came to power in Russia in 1613, wanted to “Russify” Ukraine, with an eye on its rich natural resources and strategic location. Ukrainian peasant farmers typically worked as serfs, in a Russian system of servitude to a landowner dating back to the Middle Ages. Western Ukrainians, however, continued to identify with Poland, which included Galicia with its capital of Lwow (Ukrainian Lviv) and which, after 1795, had become part of the Hapsburg (Austrian) Empire.

By the beginning of the nineteenth century, Ukrainians were divided not only between Polish and Russian loyalties, but between the Byzantine and Roman Catholic faiths of those two countries, and between the educated urban “elites,” many of them Jewish, and illiterate rural peasants who dominated their respective demographics. This internal tension halted Ukraine’s progress toward national sovereignty. Modern European political and philosophical discourse had shifted to liberal and democratic ideas challenging aristocratic rule and supporting national rather than ethnic identity, but these ideas did not reach the general Ukrainian population. In 1804, Alexander I of Russia banned the use of the Ukrainian language in schools, theaters, and publications—a ban that lasted until the Bolshevik Revolution of 1917. During this period of suppression, Ukraine’s ancient folk art tradition continued to express its cultural legacy. Embroidered and woven textiles, metal work, painted wood, pottery, and the decorated Easter egg (pysanka) incorporated motifs that had been used since pre-Christian days. The work of some folk artists—notably the painter and embroiderer Maria Prymachenko (1909-1997)—gained a wider audience. Picasso is said to have praised Prymachenko’s work, and the paintings of the internationally-known Russian abstractionist Wassily Kandinsky include folk motifs he may have observed during his childhood in Odessa, Ukraine.

Ukraine’s educated urban class participated in the relatively free exchange of ideas permitted in the nearby Austrian empire but, as historian George O. Liber points out, it was unable to introduce those ideas to the illiterate peasantry in the east through the pamphlets and newspapers of the day. A movement for Ukrainian nationhood centered in Lviv failed to gain traction throughout the rest of the territory. Furthermore, the enfranchisement of the working class, which became a central element of progressive political thinking, was contrary to the interests of imperial Russia. Although the serfs were legally emancipated in 1861, rural Ukrainian workers remained outside the systems of civic and economic power. Throughout the course of the nineteenth century, industrialization drew workers to urban centers, especially in the Donbas region, and promoted a corresponding

rise in literacy, although agricultural production remained strong. The population of Ukraine doubled between 1870 and 1914, and by 1905, Ukraine, with its strategic seaport of Odessa, had become “the breadbasket of Europe.”

Russians and Ukrainians fought on the side of the Allies in World War I (1914-18) against the Austrian and Ottoman empires. A year before the end of the war, Vladimir Lenin led the Bolshevik Revolution in Russia, abolishing the Romanov dynasty and establishing a socialist state. For a few months in 1918-19, Ukraine enjoyed independence under the leadership of Mikhailo Hrushevskyyi. By 1922, however, Vladimir Lenin’s party had established the USSR (Union of Soviet Socialist Republics) and Ukraine became one of the Soviet republics.

Joseph Stalin succeeded Lenin in 1924 and embarked on a ruthless campaign to consolidate power, eliminate dissent, and collectivize the Soviet economy (i.e., replace capitalism with communism). Rural Ukrainians resisted collectivization of their hard-won farmland. In 1932, Stalin ordered the execution of educated Ukrainians, including teachers, journalists, and clergy, and forced the farming population into starvation, seizing their crops and establishing armed guards over grain storehouses. At least 3 million died in this horrific chapter in Ukrainian history called the Holodomor (death by starvation). In World War II, the USSR, including Ukraine, again joined with the Allies against Germany under Adolf Hitler, whose plan for a “pure” Germany included the elimination of Slavs as well as Jews and the settlement of the steppe by Aryans. The 1941 massacres at Babi Yar in Kyiv and in Odessa, in which about 35,000 and 50,000 Ukrainians, respectively, were killed, number among the genocidal war crimes committed by the Nazis.

Ukraine, including the city of Lviv, which had been ceded to the Soviets in 1939, became an independent country in 1991 with the collapse of the Soviet Union following the 1989 fall of the Berlin Wall. Today, Ukraine is a country of about 40 million people. Although it is a poor country, its wheat production is the highest in Europe. It is home to the largest nuclear power plant in Europe; it is also the site of the disastrous Chernobyl nuclear power plant accident of 1986. In 2022, Ukraine was invaded by Russia. On February 27, 2022, the Ivankiv Museum of Local History, housing some 25 paintings by Prymachenko, was burned to the ground by Russian troops. Staff at the National Museum of Ukrainian Decorative Folk Art in Kyiv are working to secure the holdings of that museum, including 650 works by Prymachenko, as Ukraine continues to fight for national sovereignty under its sixth president, Volodymyr Zelensky.

For further reading:

Anne Applebaum. *Red Famine: Stalin’s War on Ukraine*. Random House: 2017.

Serhiy Bilenky. *Romantic Nationalism in Eastern Europe: Russian, Polish, and Ukrainian Political Imaginations*. *Stanford Studies on Central and Eastern Europe*. Ed. Norman Naimark and Larry Wolff. Stanford U P: 2012.

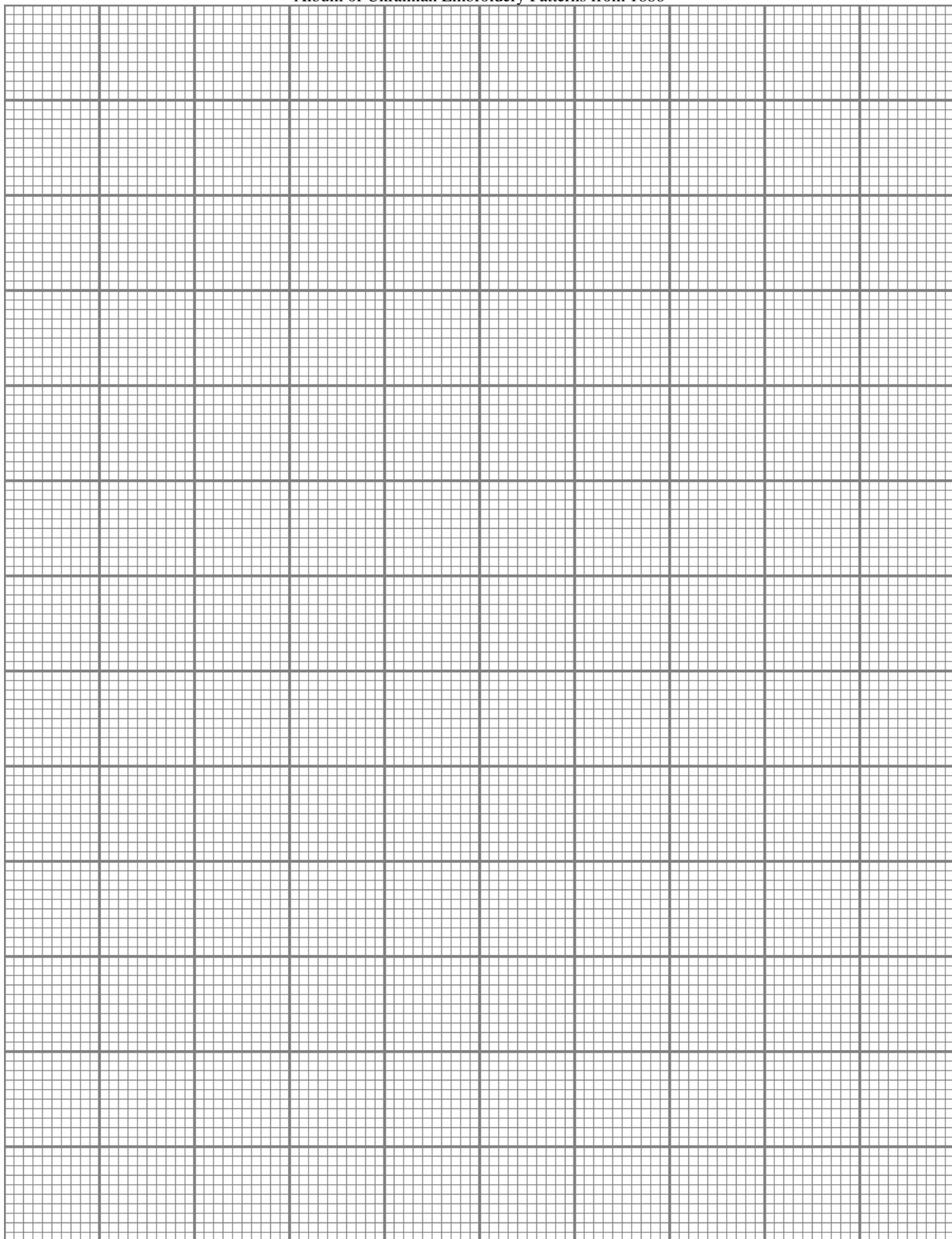
Vasily Grossman. *Everything Flows*. [1964] Trans. Robert and Elizabeth Chandler with Anna Aslanyan. New York Review Books: 2009.

Alison Hilton. *Russian Folk Art*. Indiana University Press: 1995

Mikhailo Hrushevskyyi. *A History of Ukraine*. 1911. Trans. Wasyl Halich et al. Ed. O. J. Frederiksen. Yale U P: 1941.

George O. Liber. *Total Wars and the Making of Modern Ukraine, 1914-1954*. U Toronto P: 2016

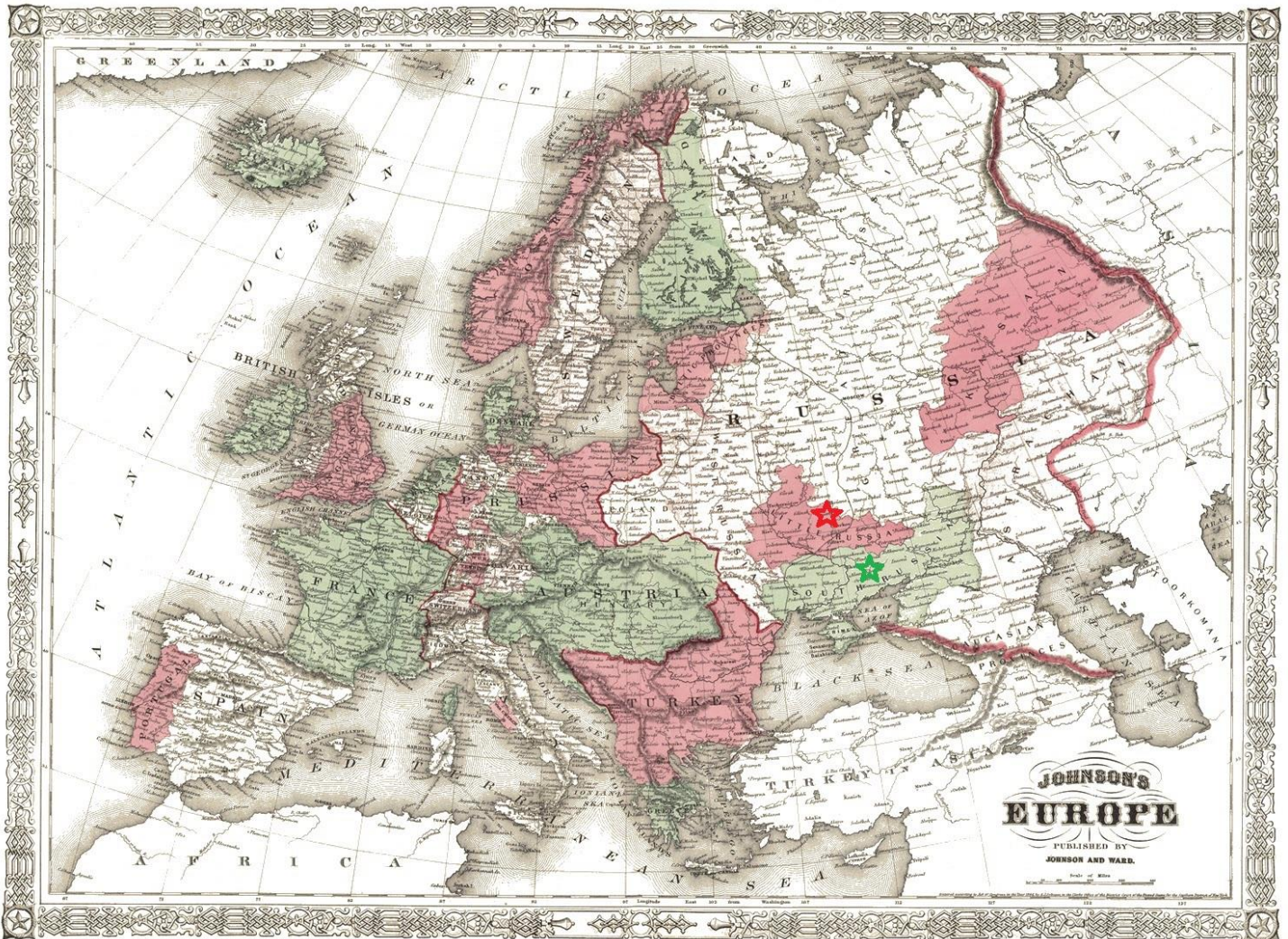
Luczkiw Ukrainian-Canadian Digital Archive, University of Toronto, at
<https://pjrc.library.utoronto.ca/content/luczkiw-ukrainian-canadian-digital-archive>



Maps

74.

75.



1864 Map of Europe.

Noted Imperial Russian regions include **Little Russia** (also known as Malorussia; in red with red star) and **South Russia** (in green with green star).

Johnson, Alvin Jewett et al. *Johnson's New Illustrated (Steel Plate) Family Atlas, with Physical Geography*.... New York: Johnson and Ward, 1865.

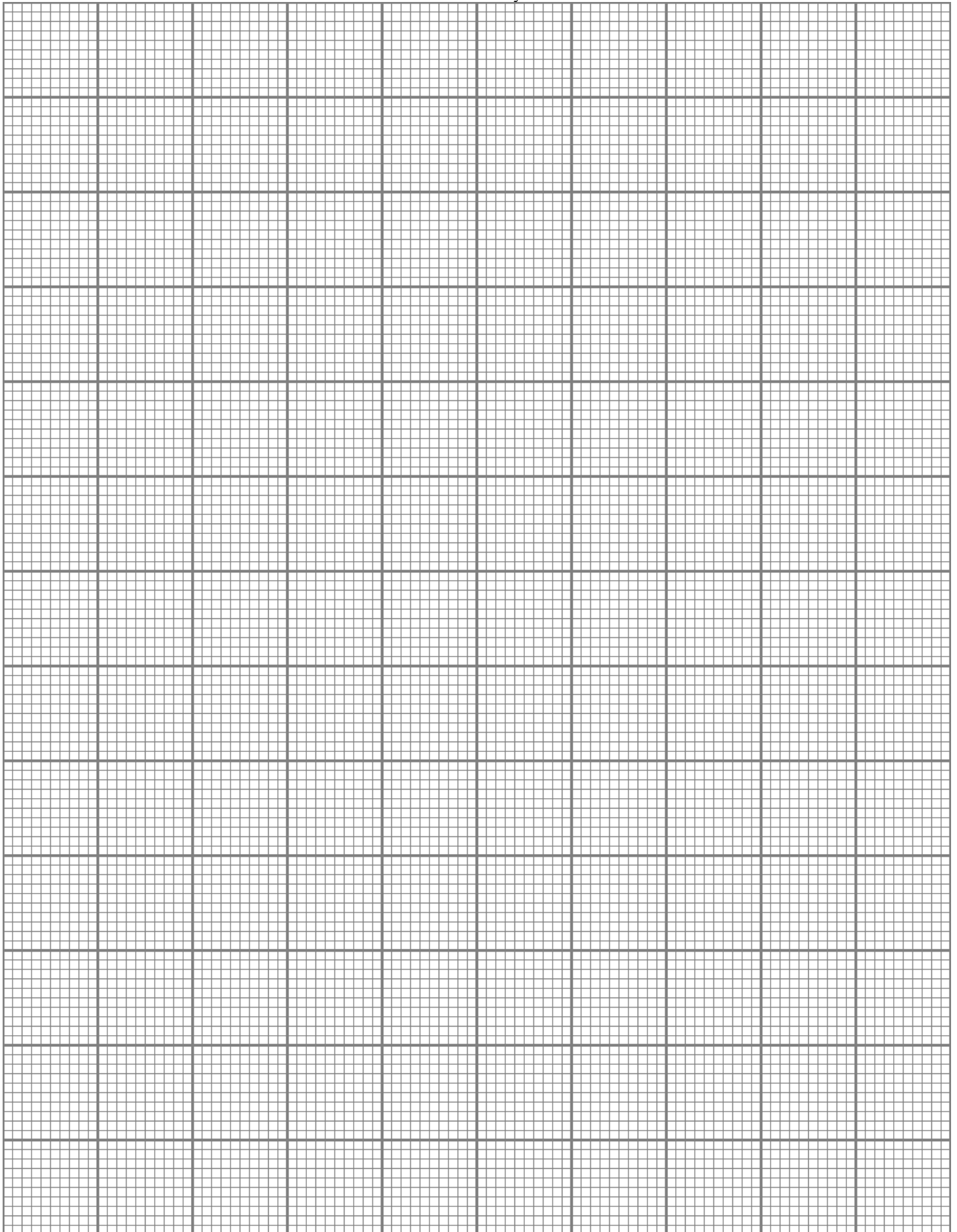


← **2021 Map of Europe** with Ukraine shown in brown.

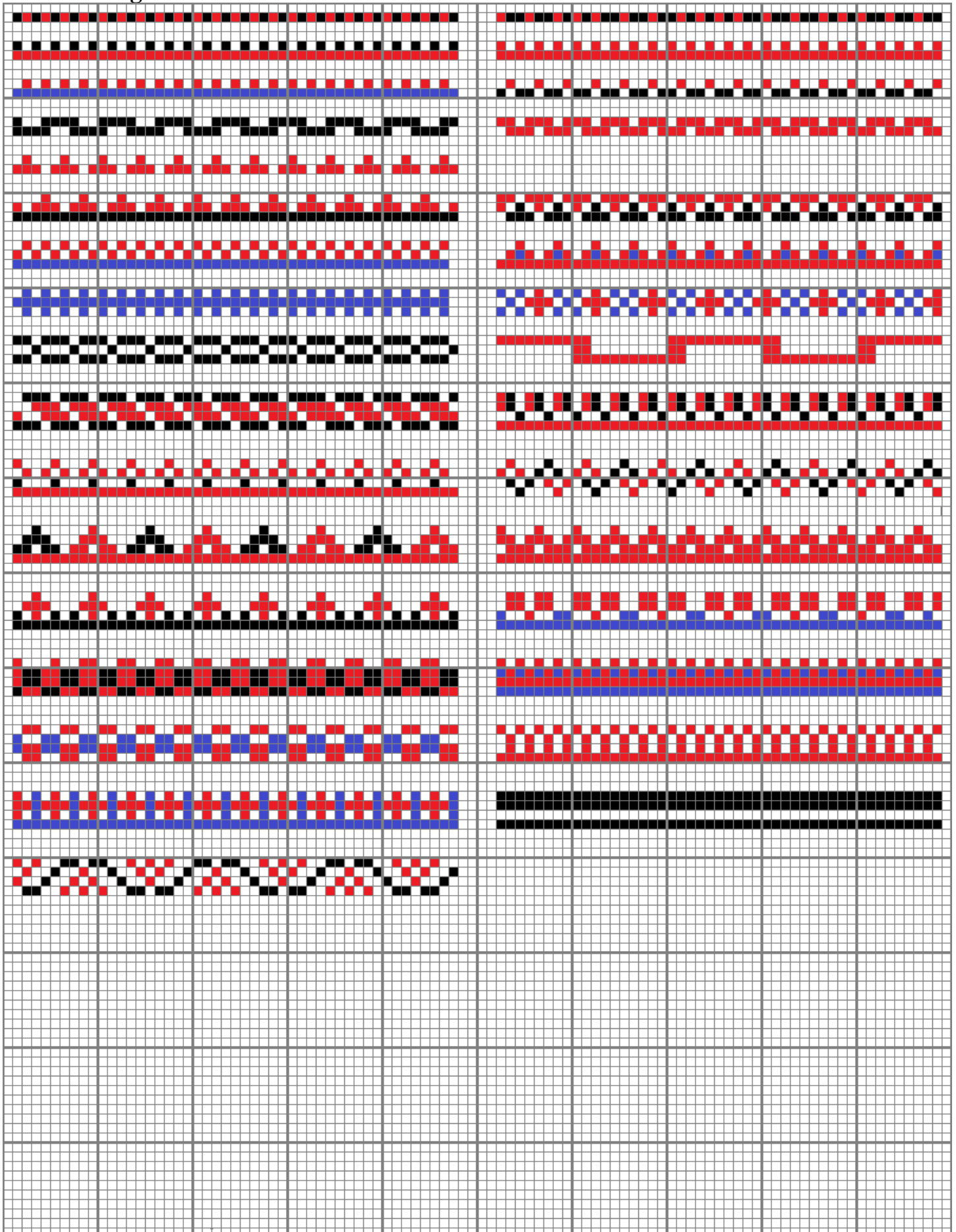
↓ **2021 Map of Ukraine** showing major cities as well as parts of surrounding countries and the Black Sea.

The World Factbook 2021.
<https://www.cia.gov/the-world-factbook/>

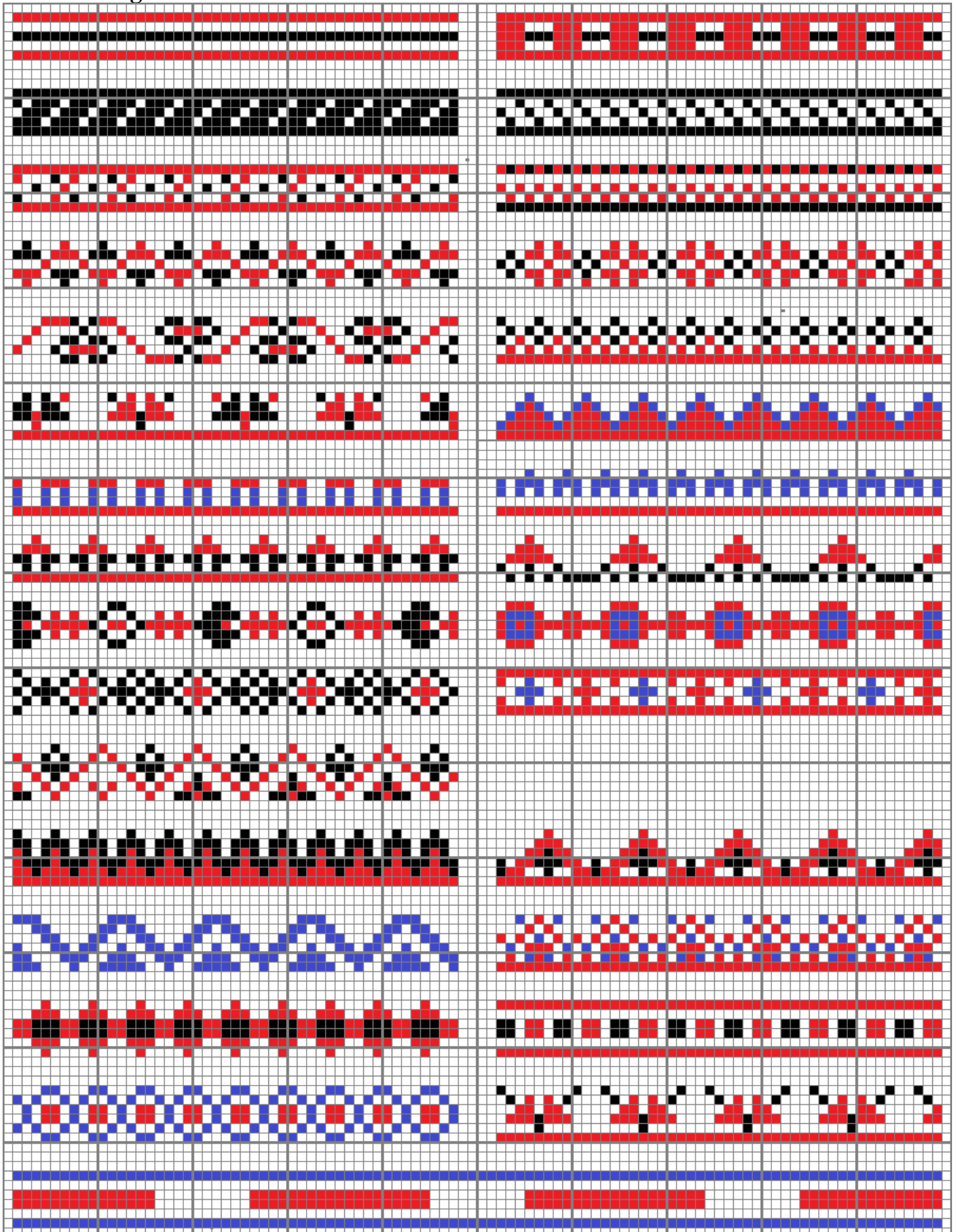




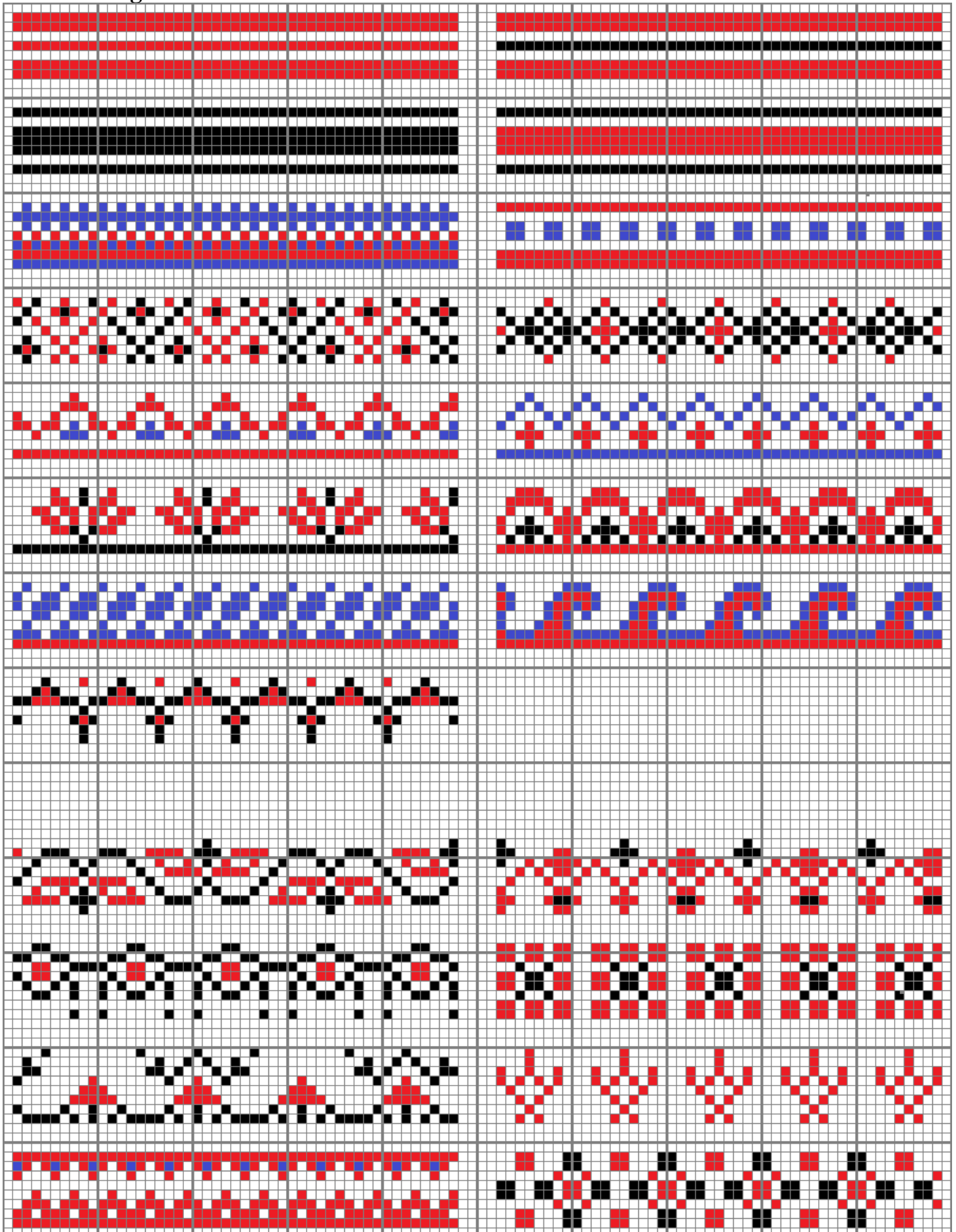
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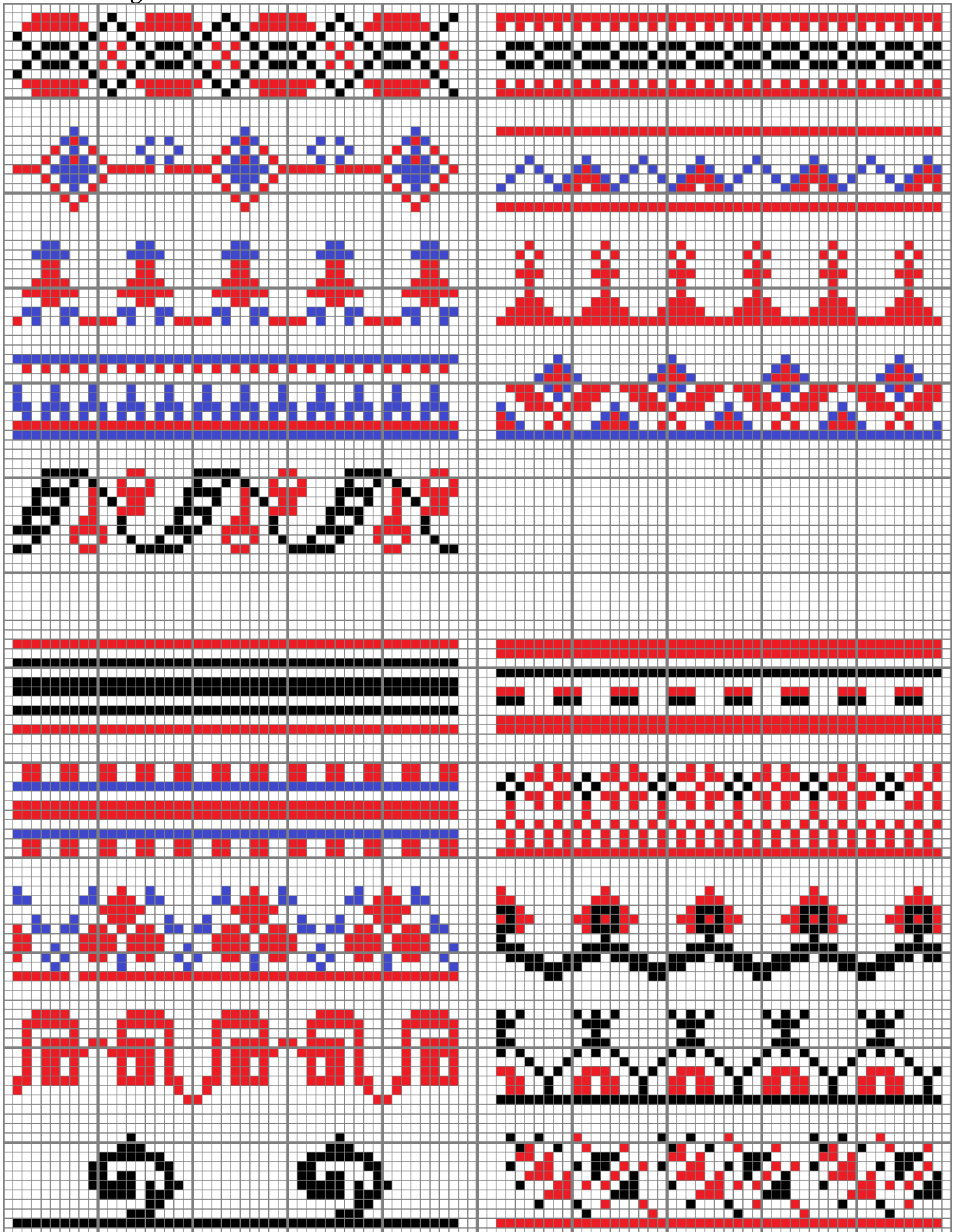
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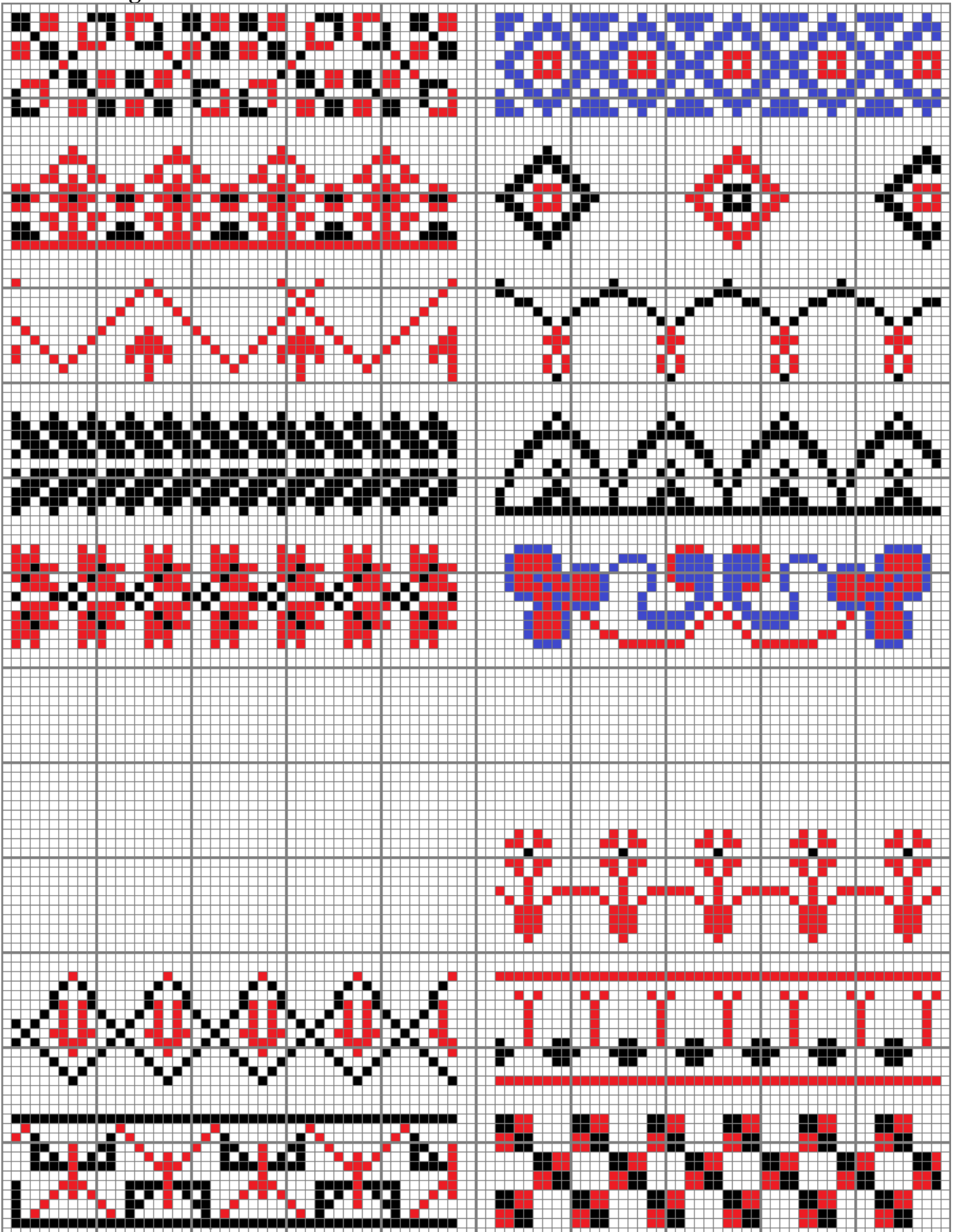
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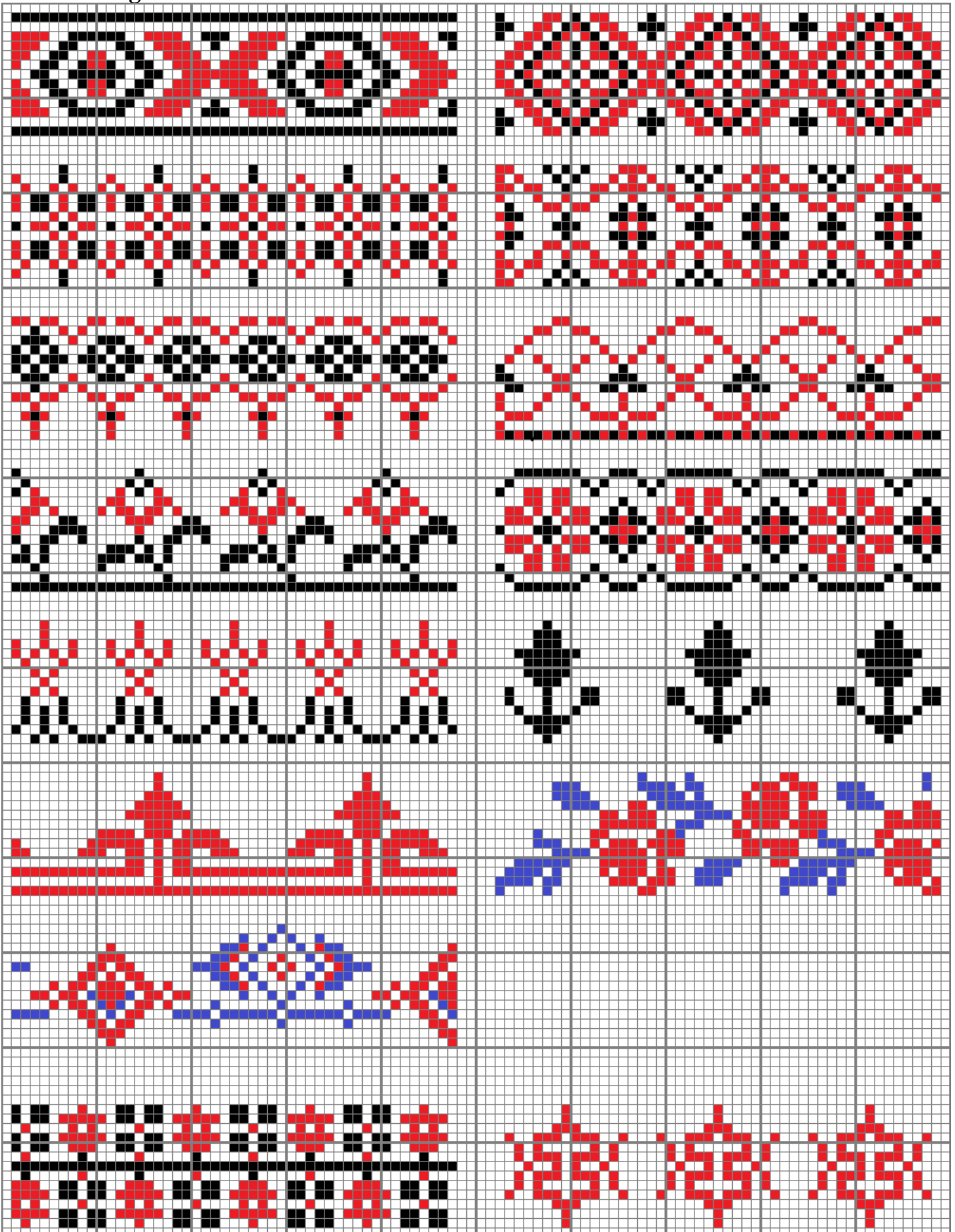
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Bands – Height 11-12



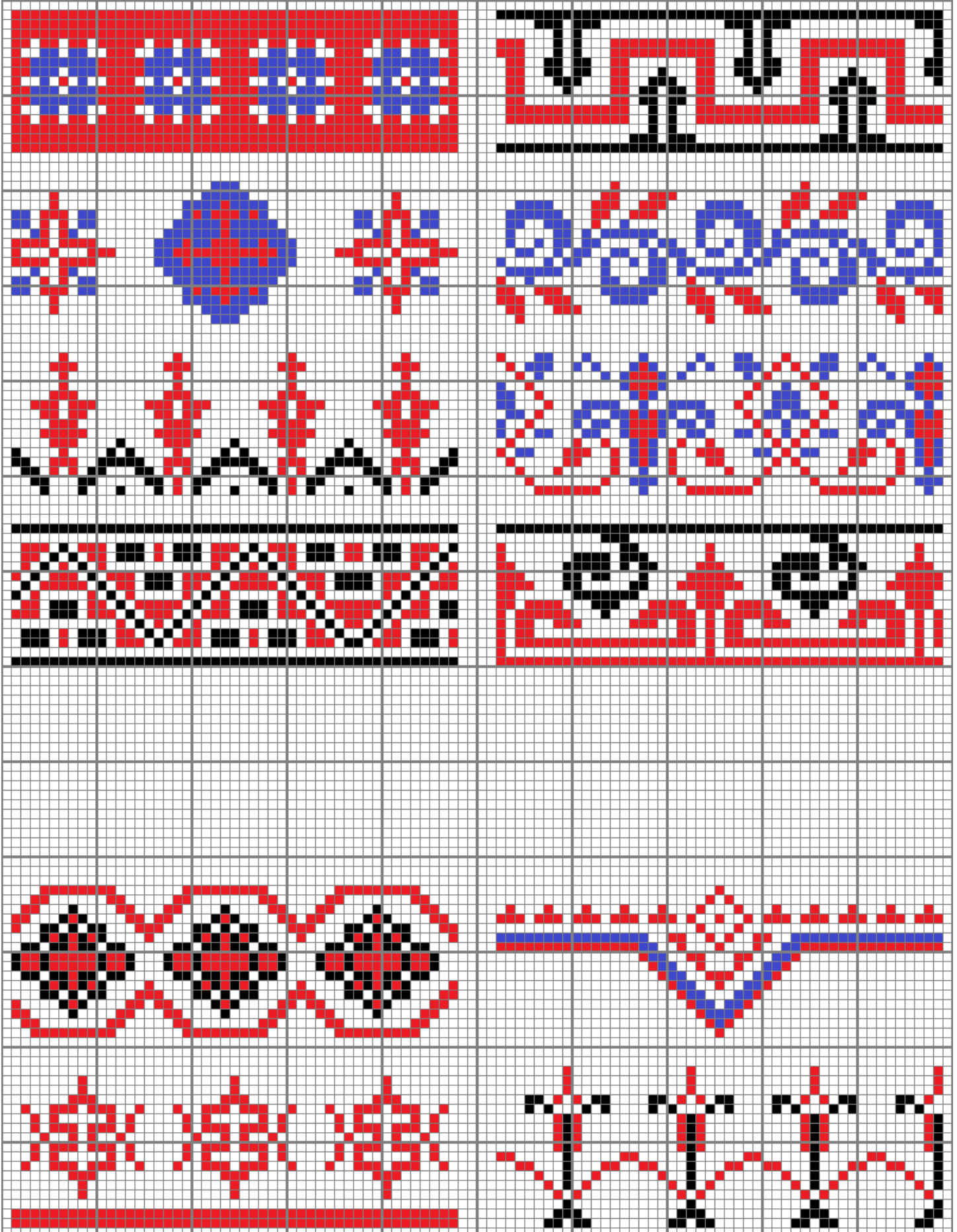
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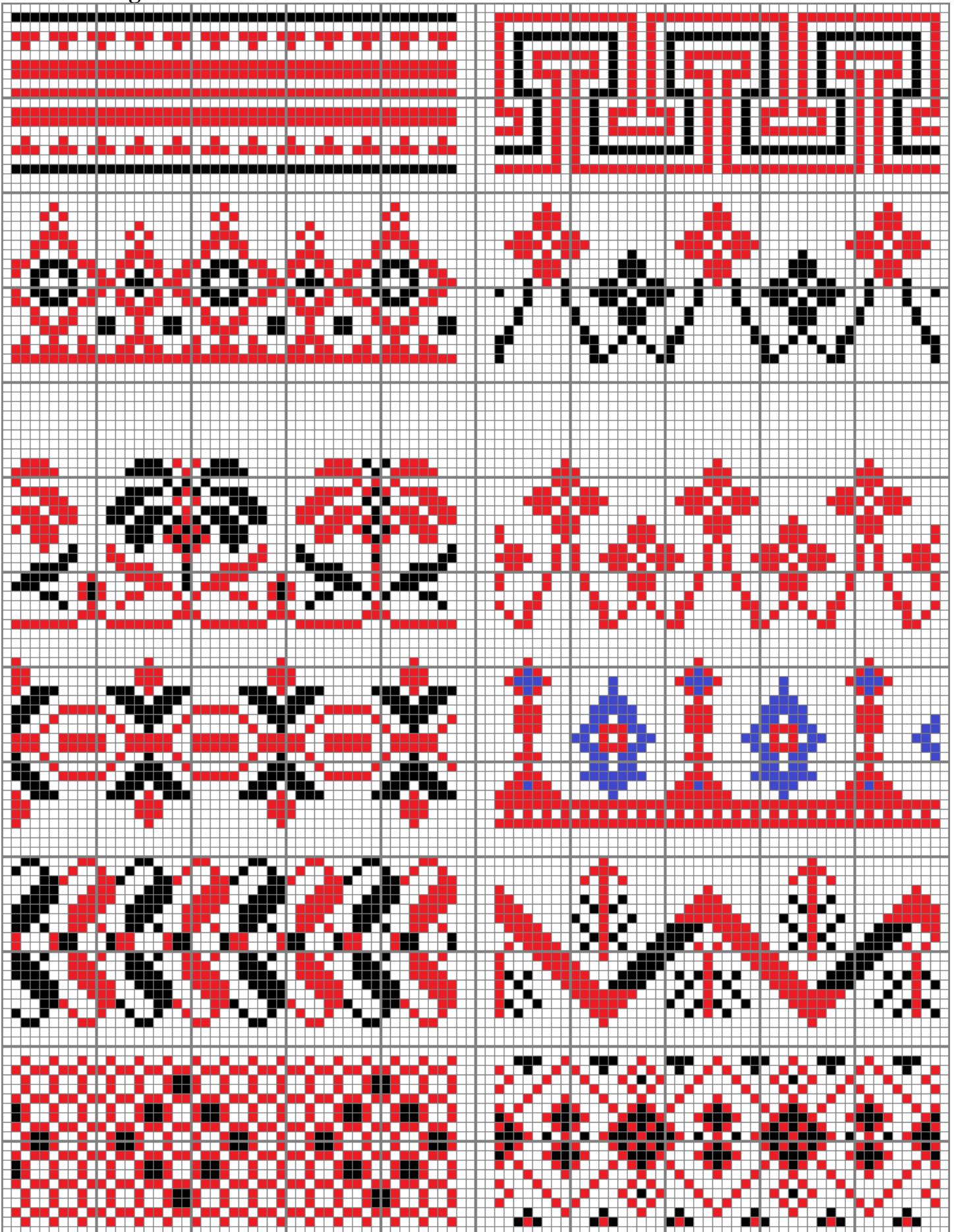
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Bands – Height 15-16



Bands – Height 17-18



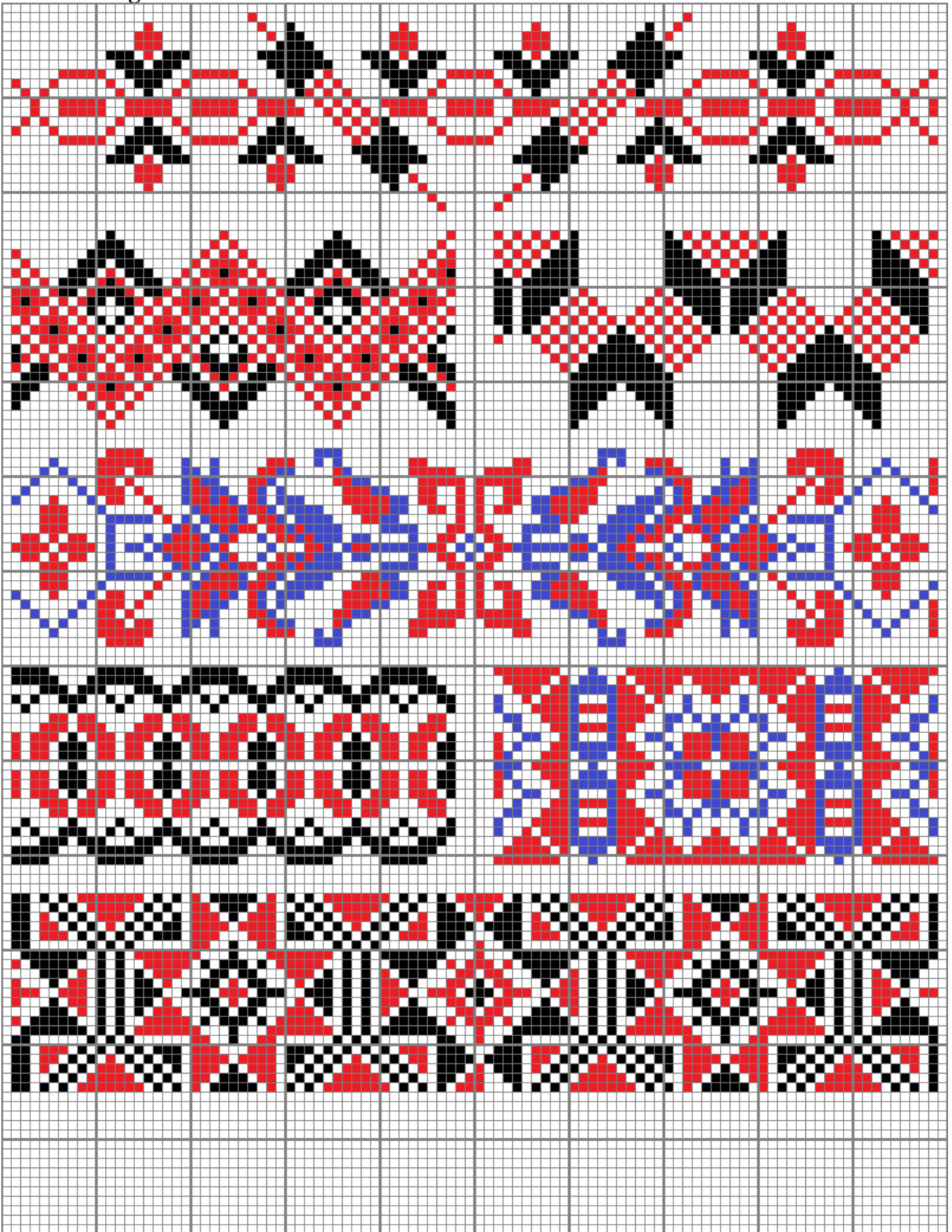
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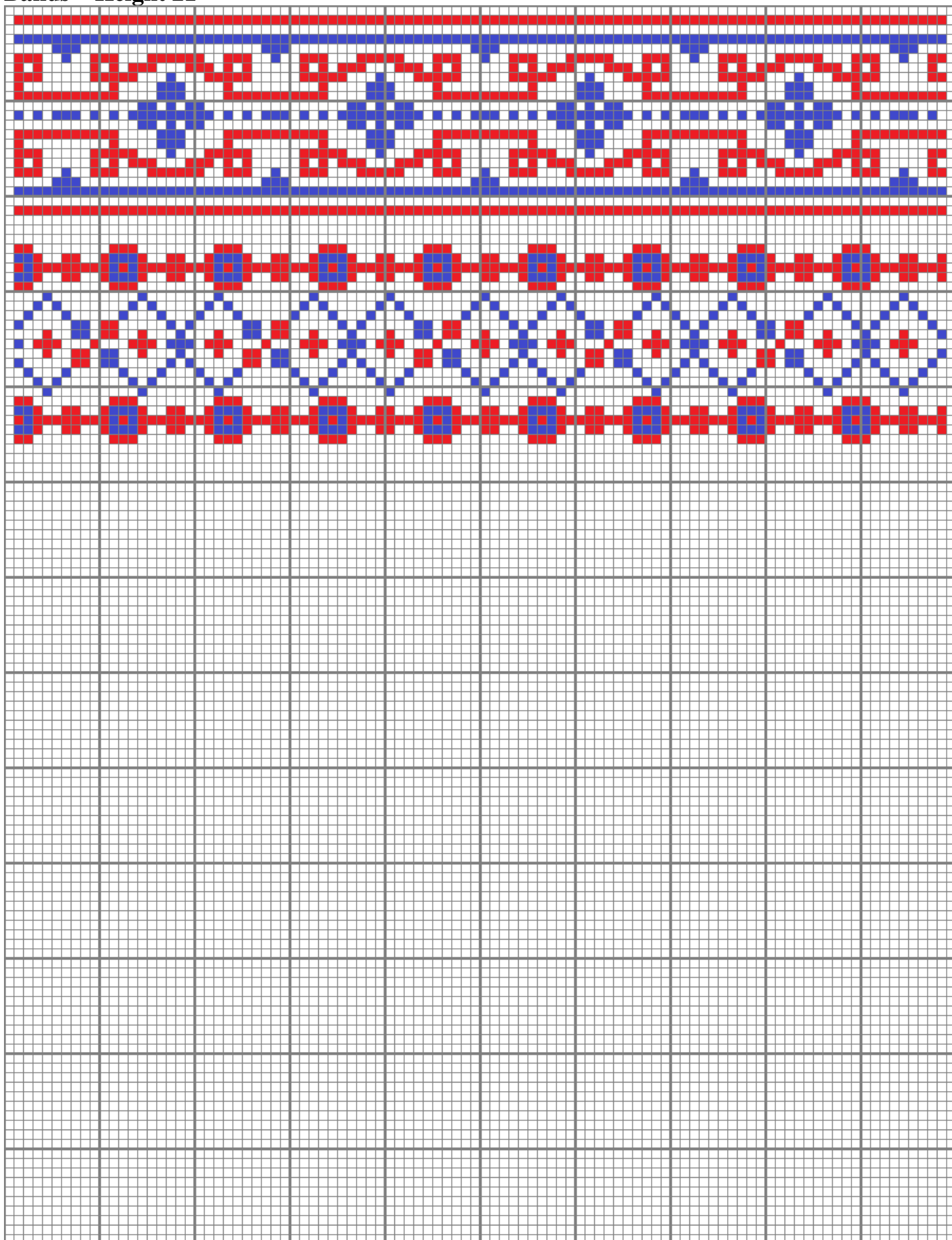
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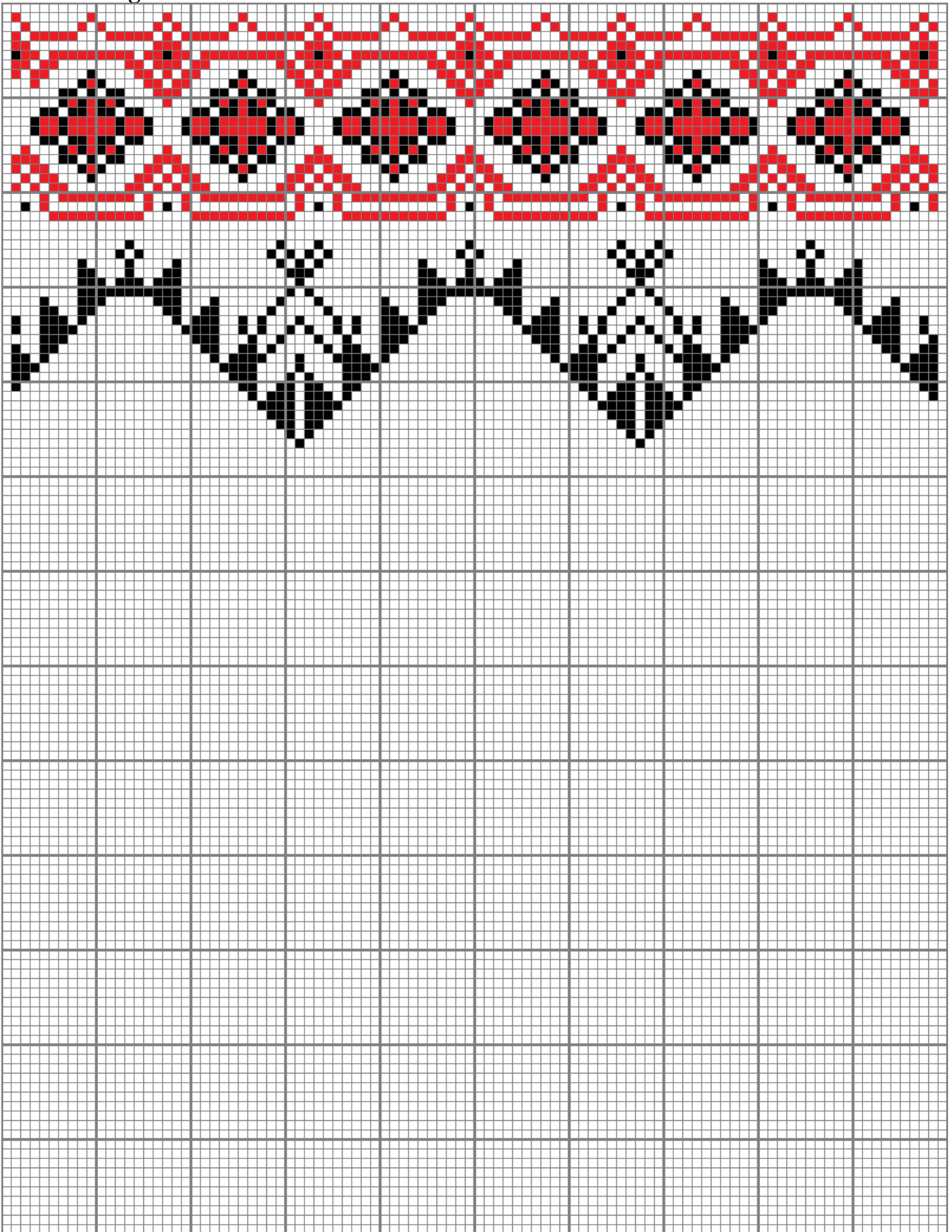
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Bands – Height 21



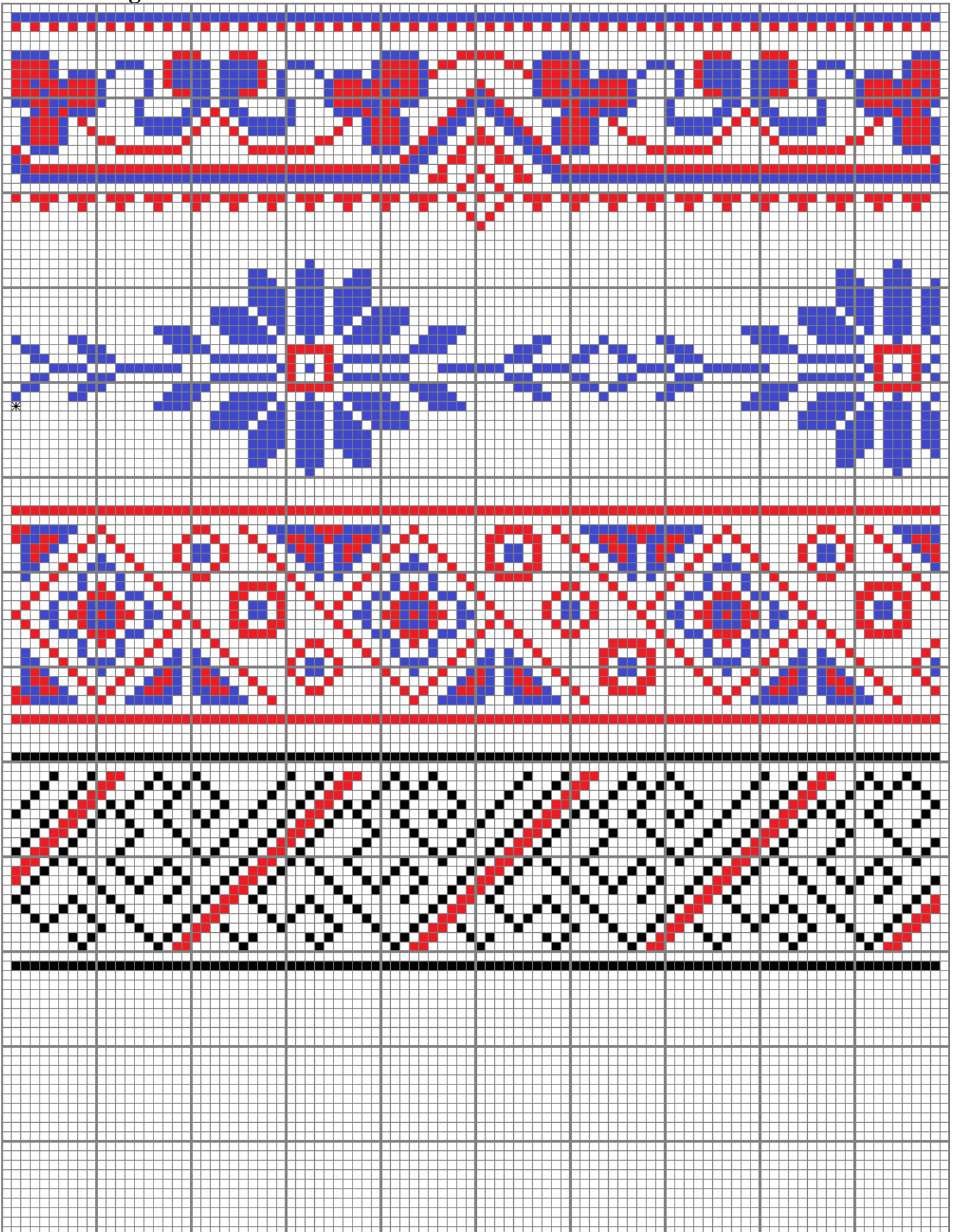
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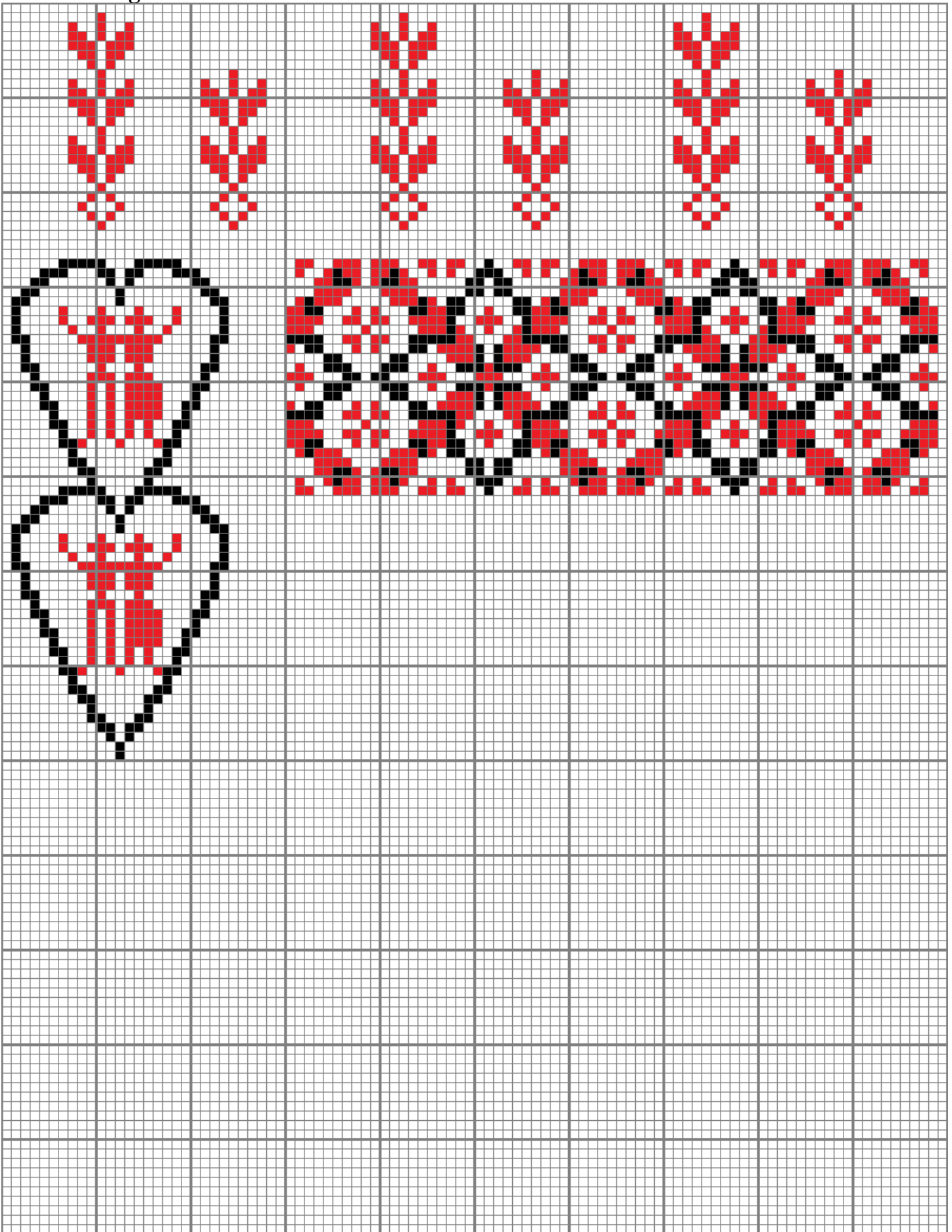
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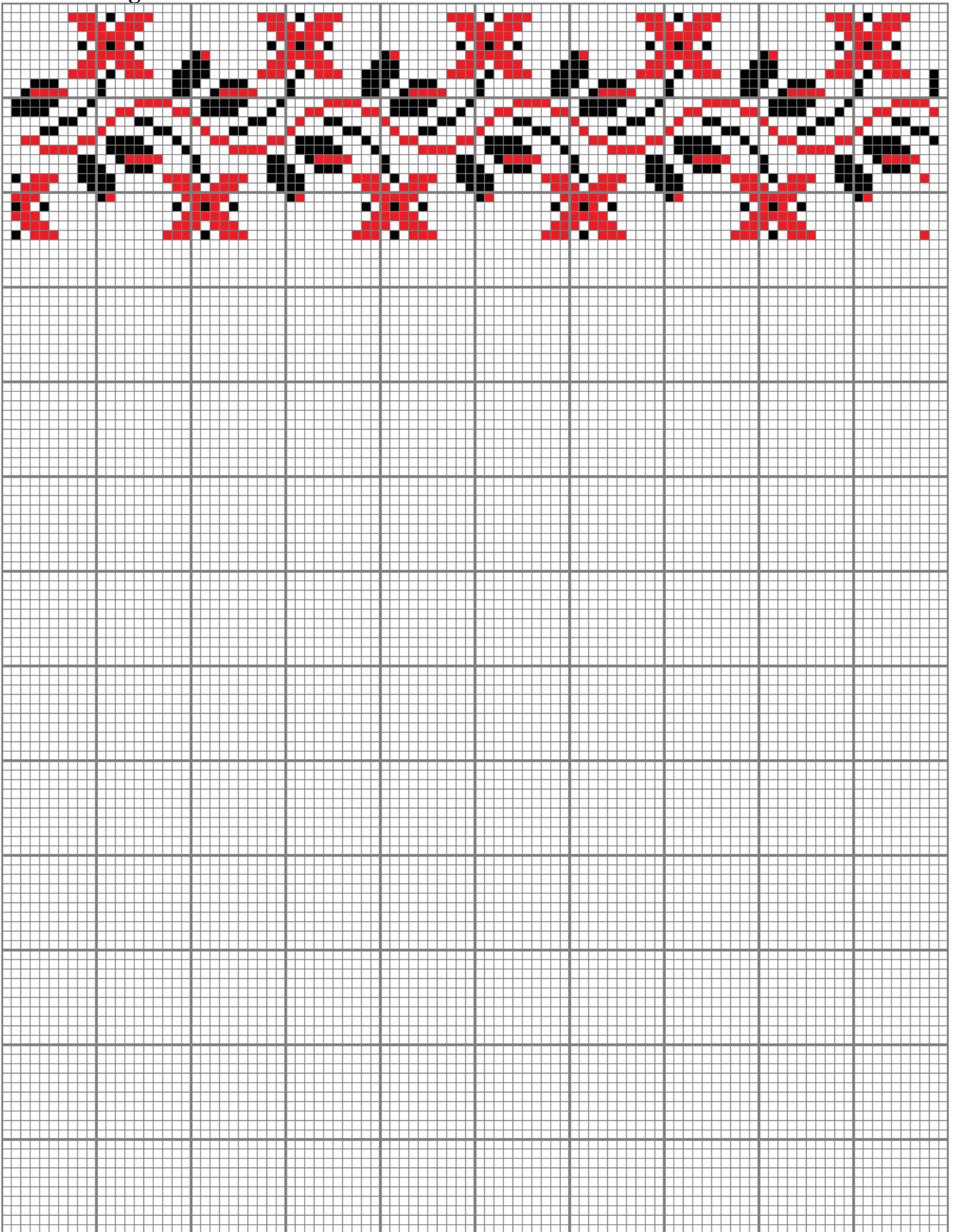
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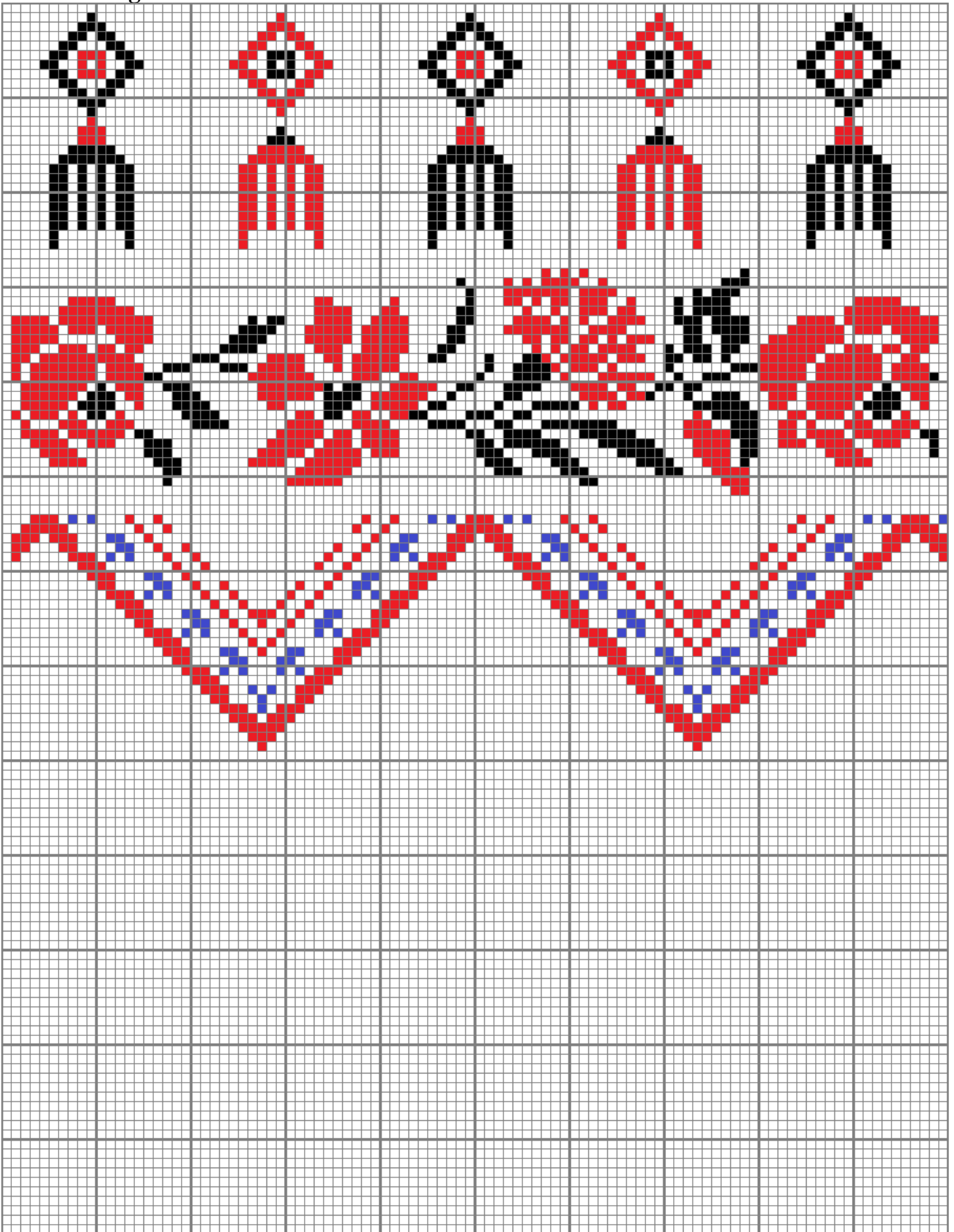
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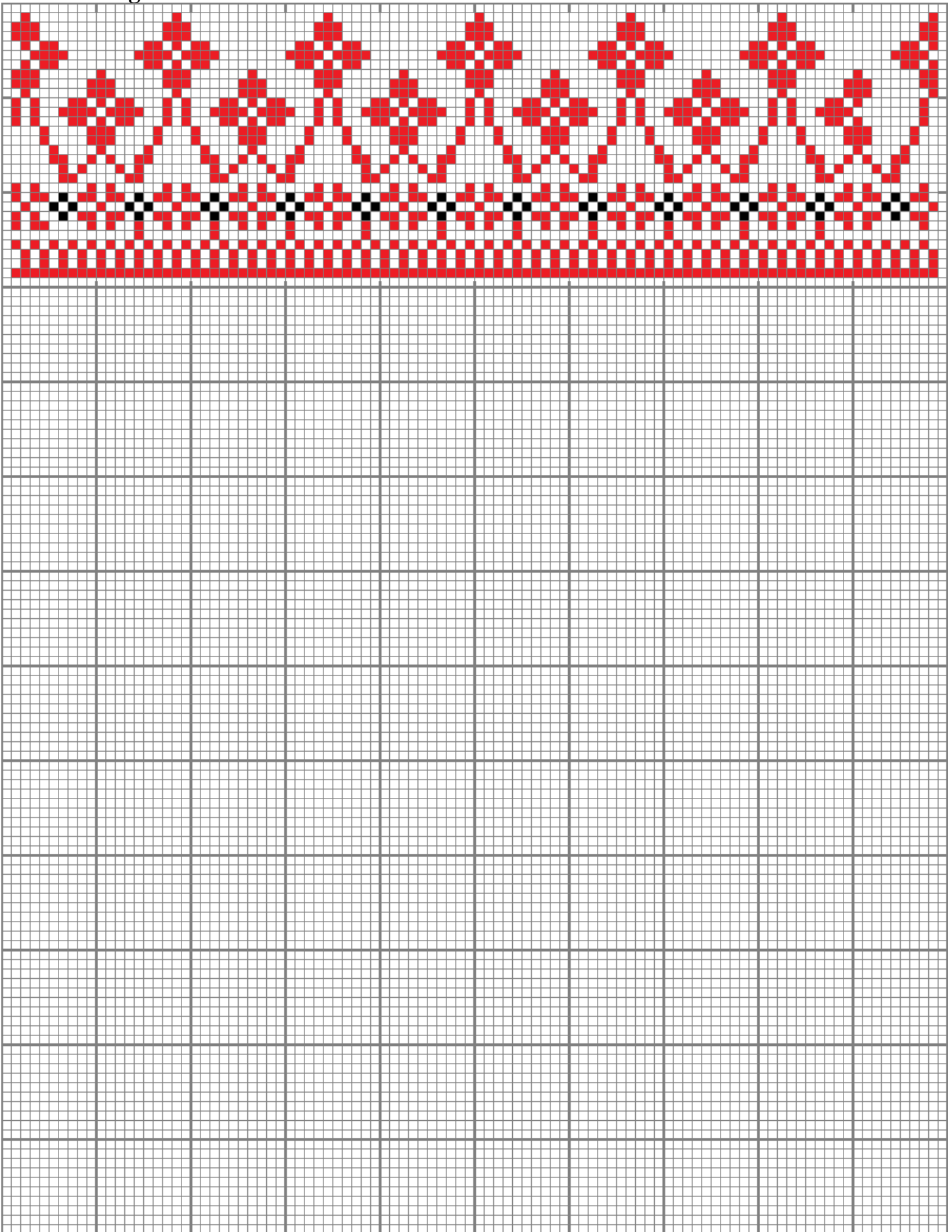
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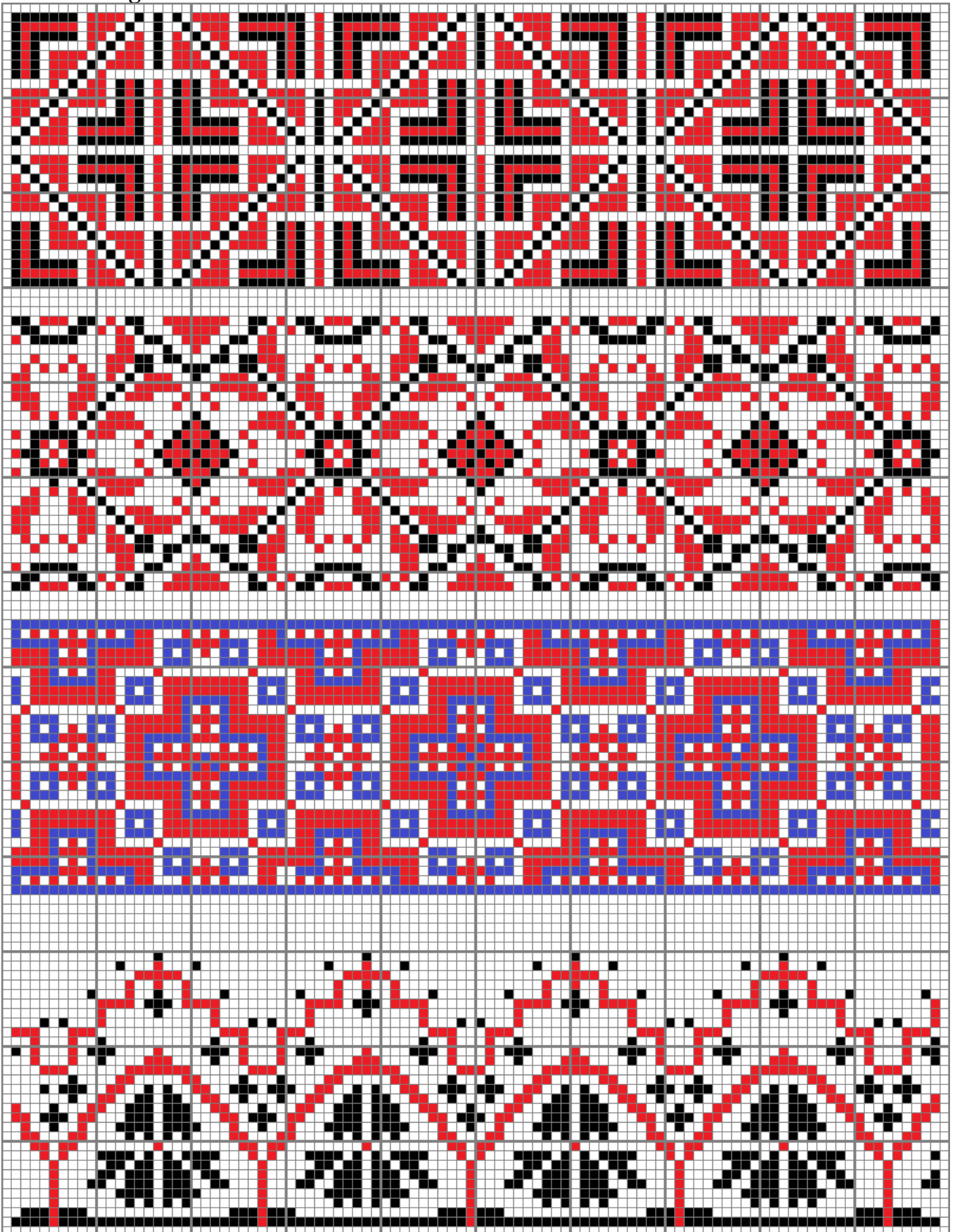
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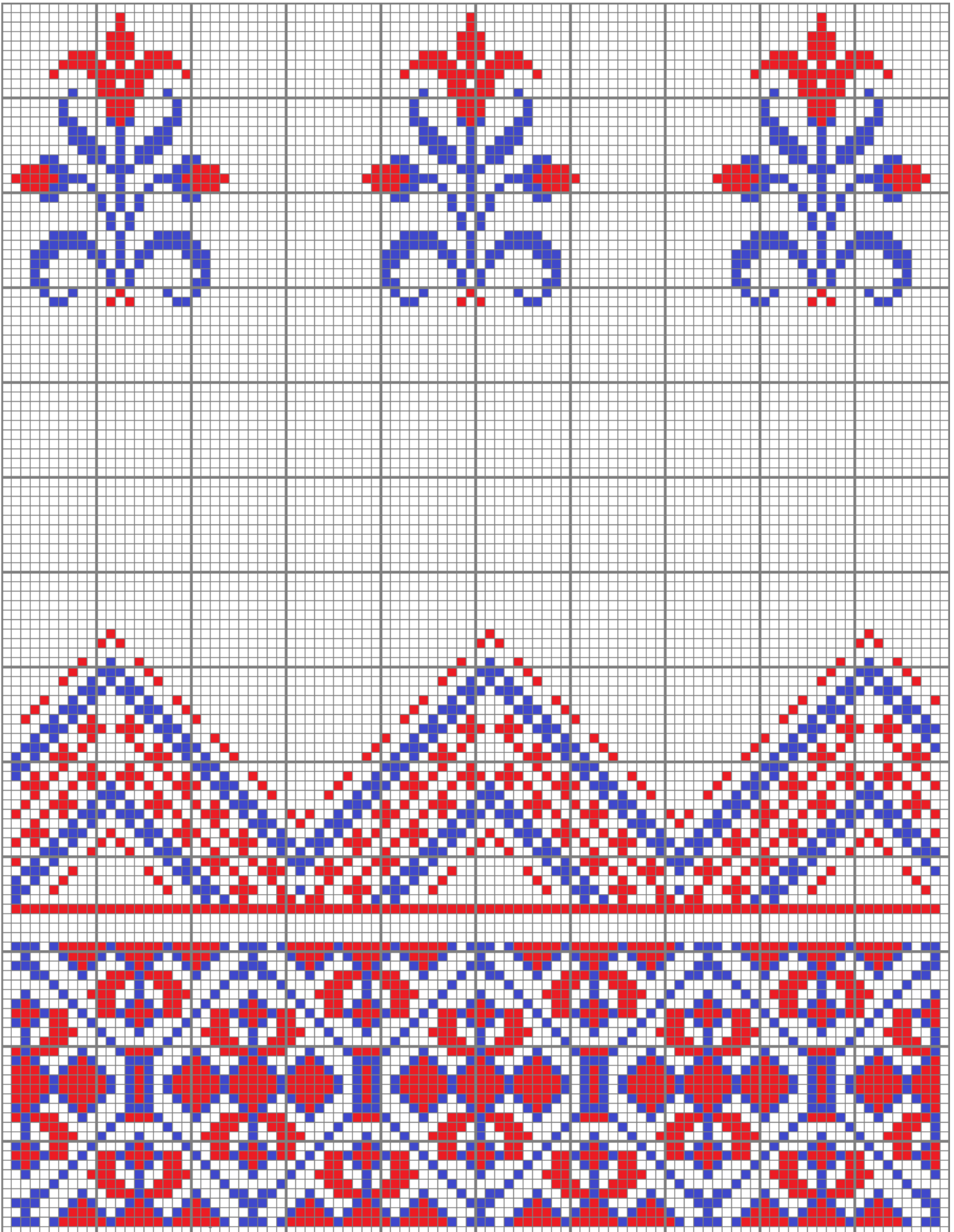
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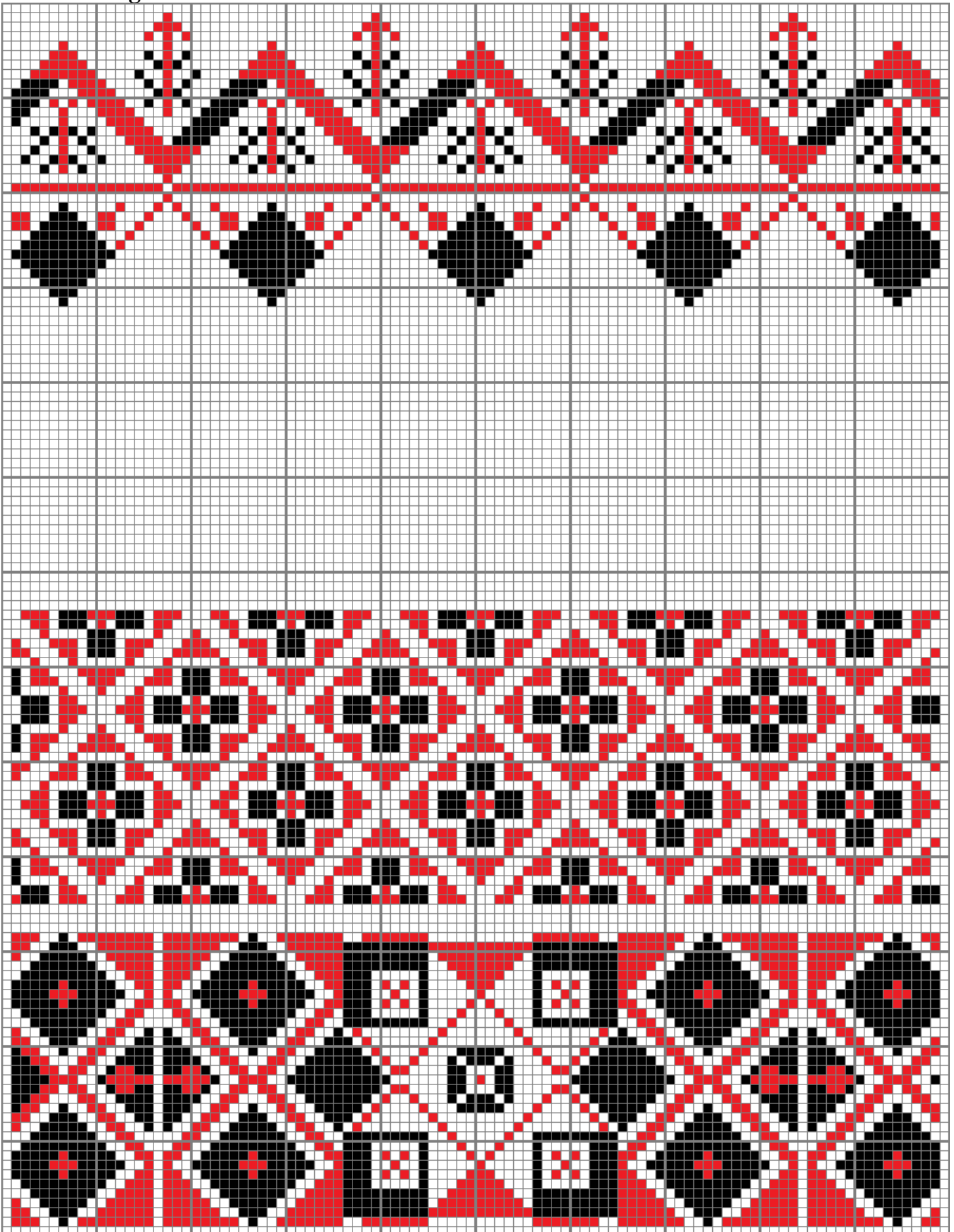
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Bands – Height 31



Bands – Height 31



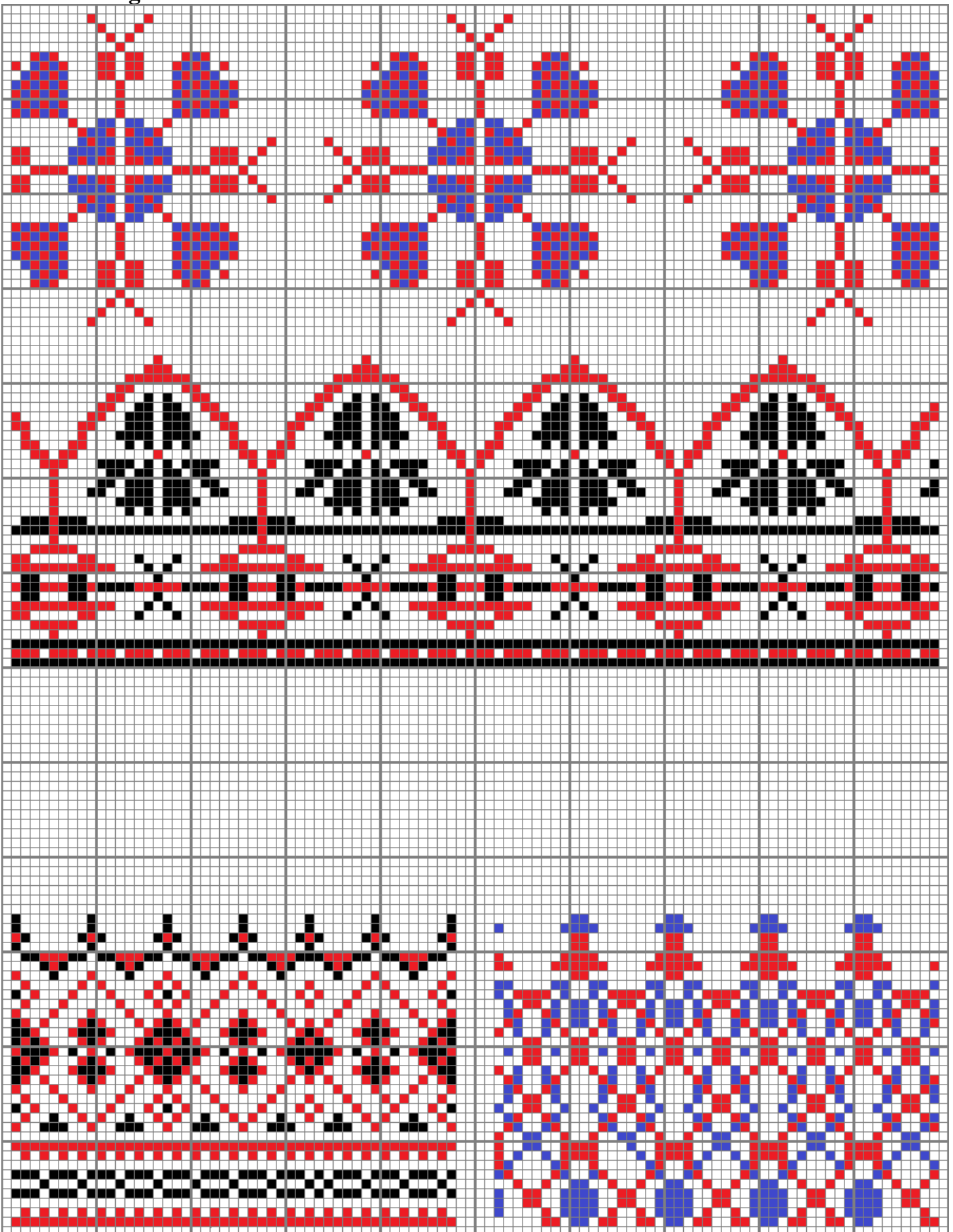
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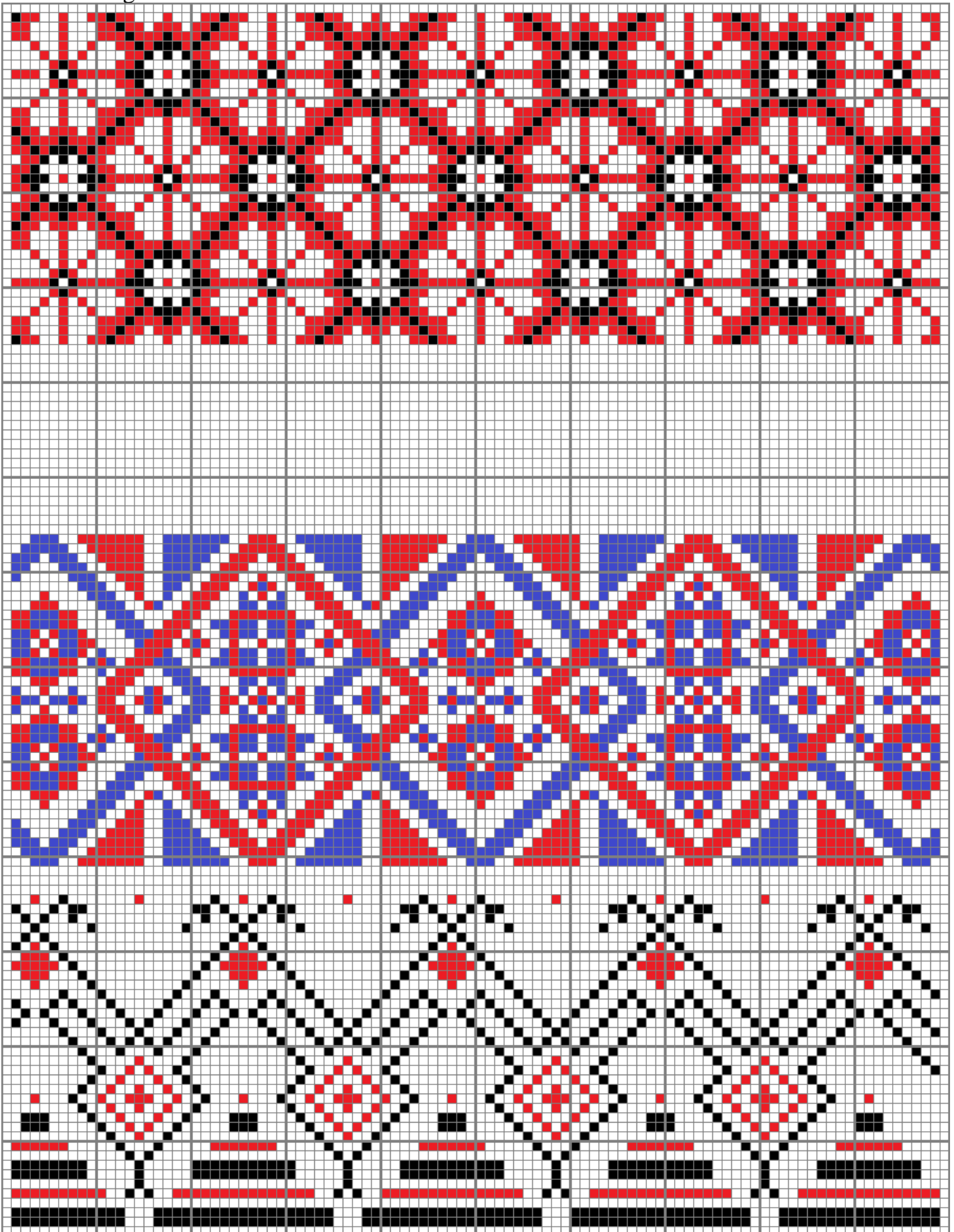
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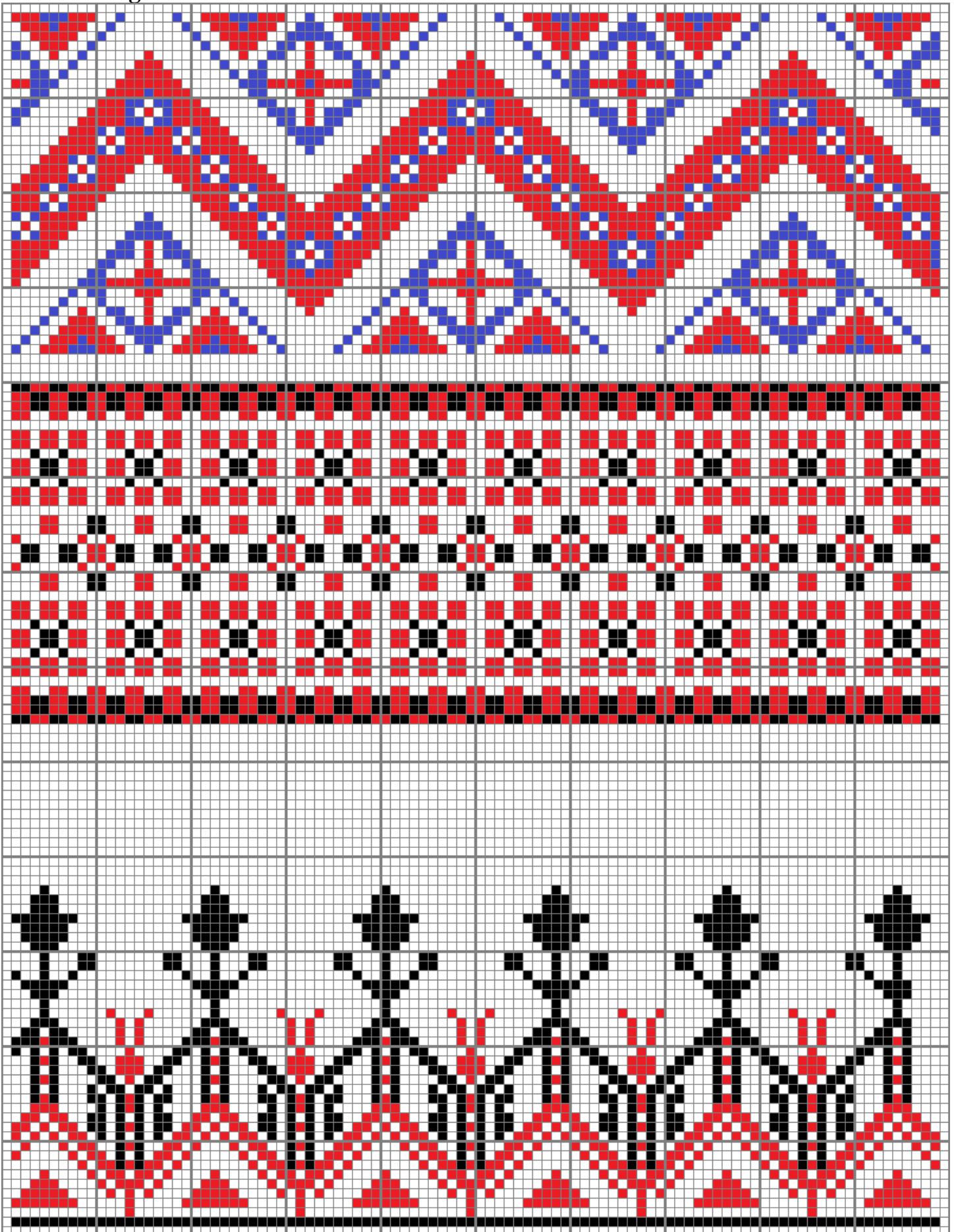
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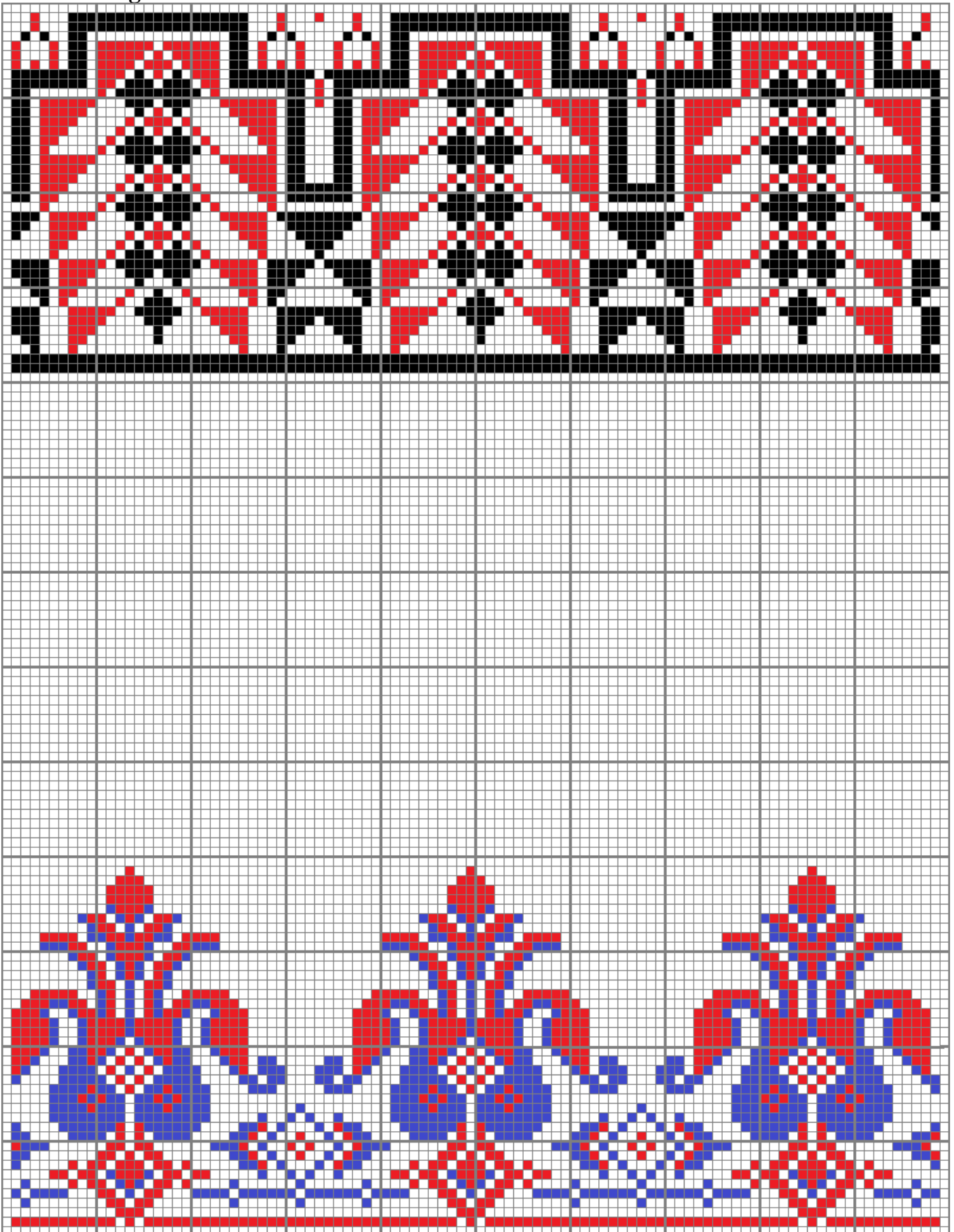
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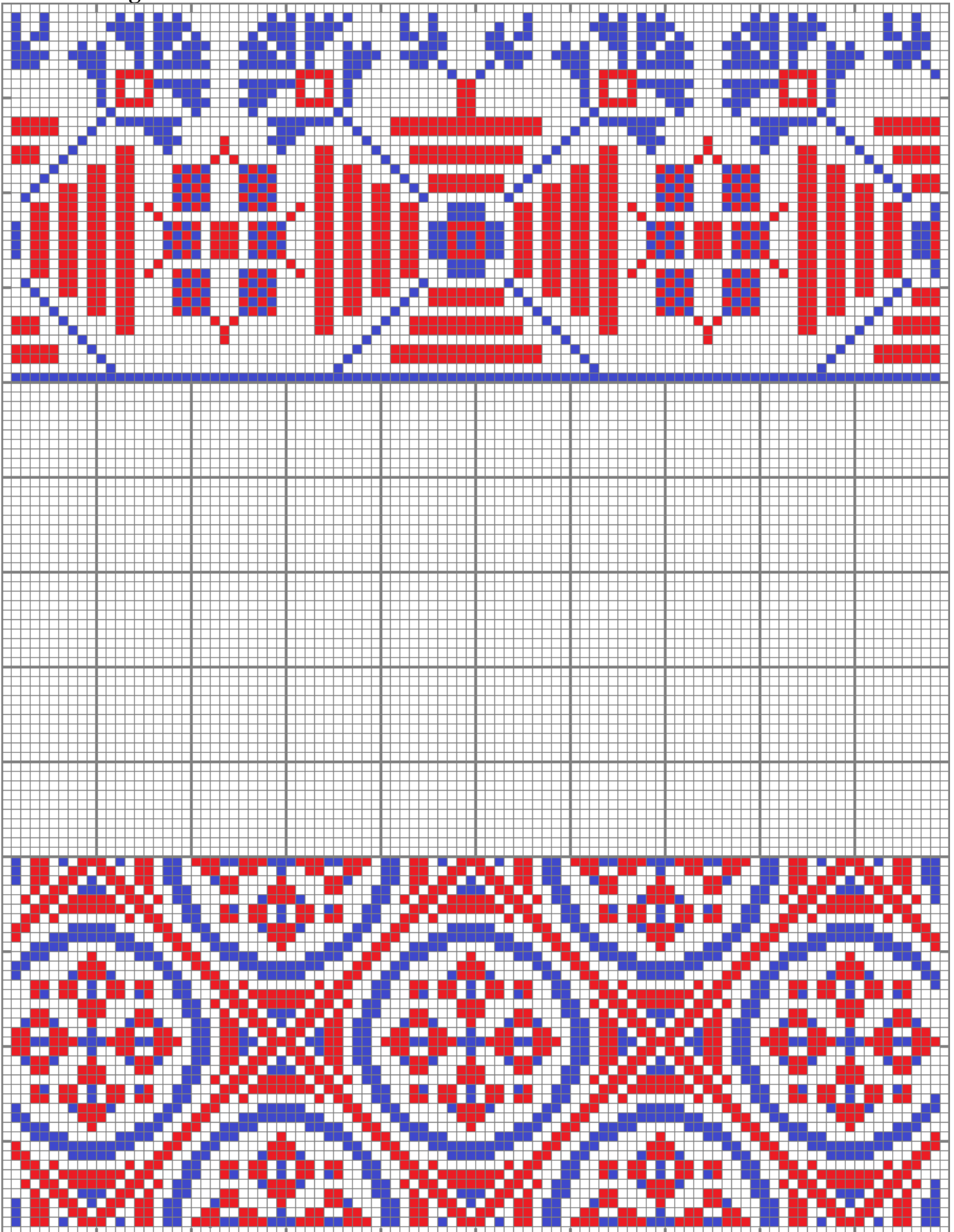
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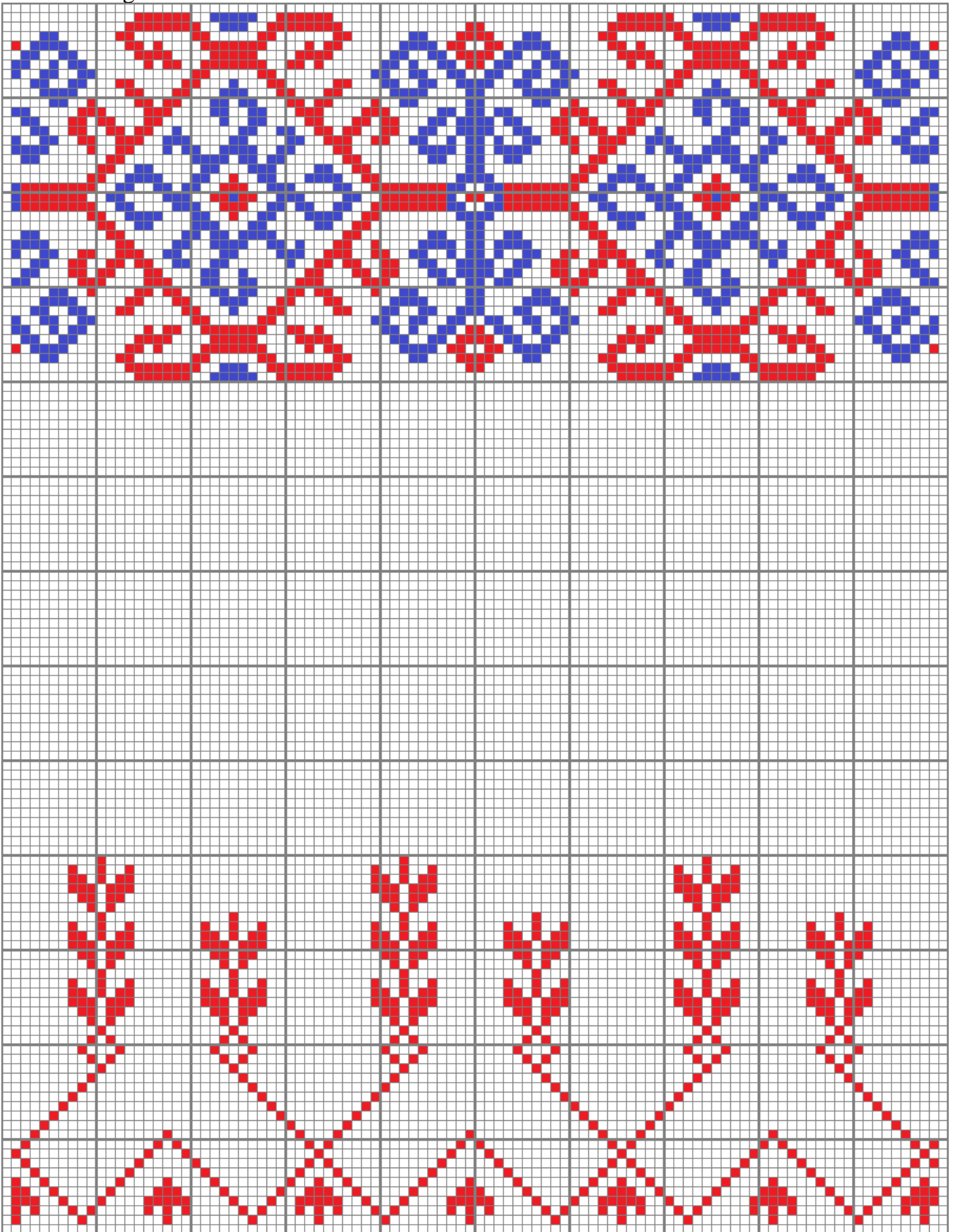
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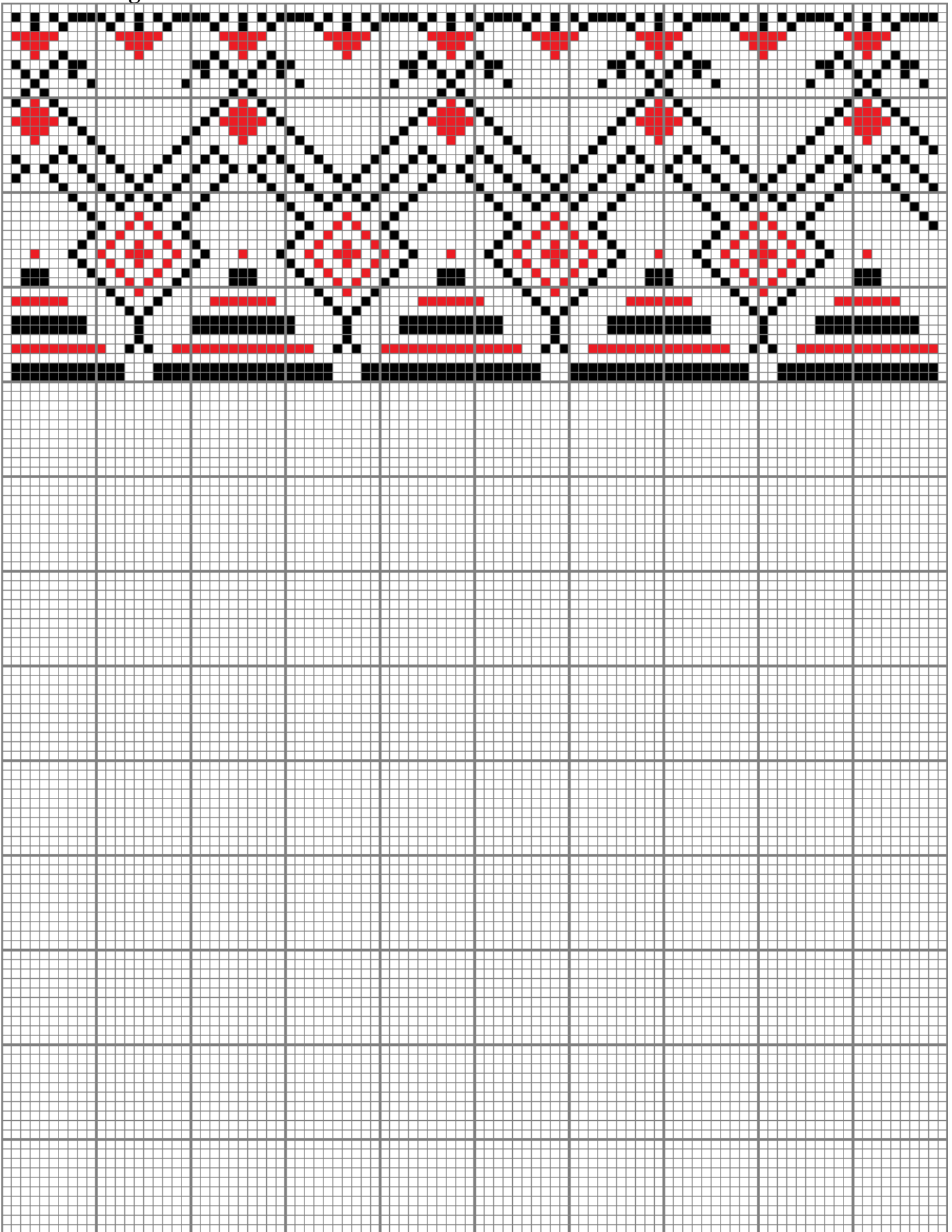
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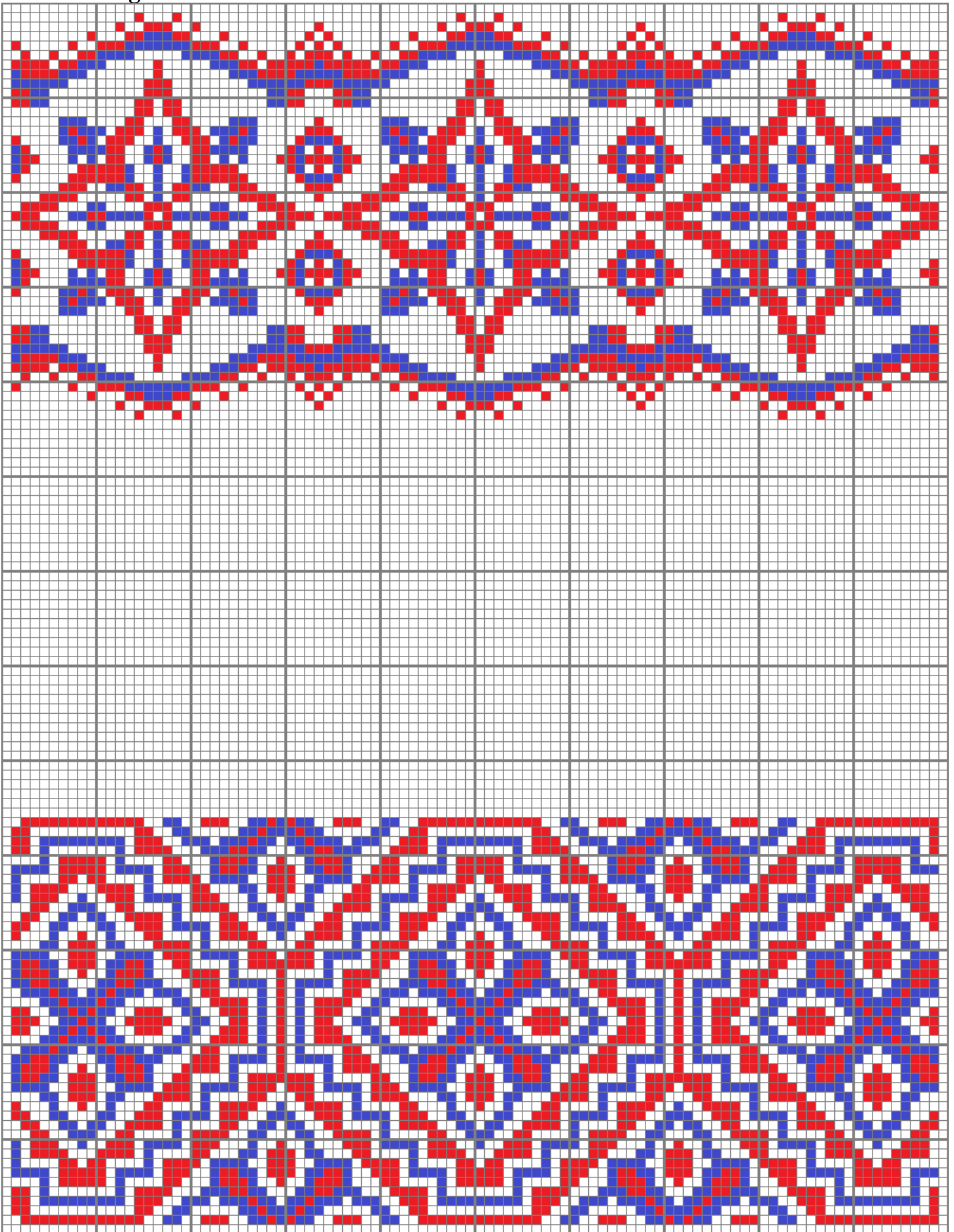
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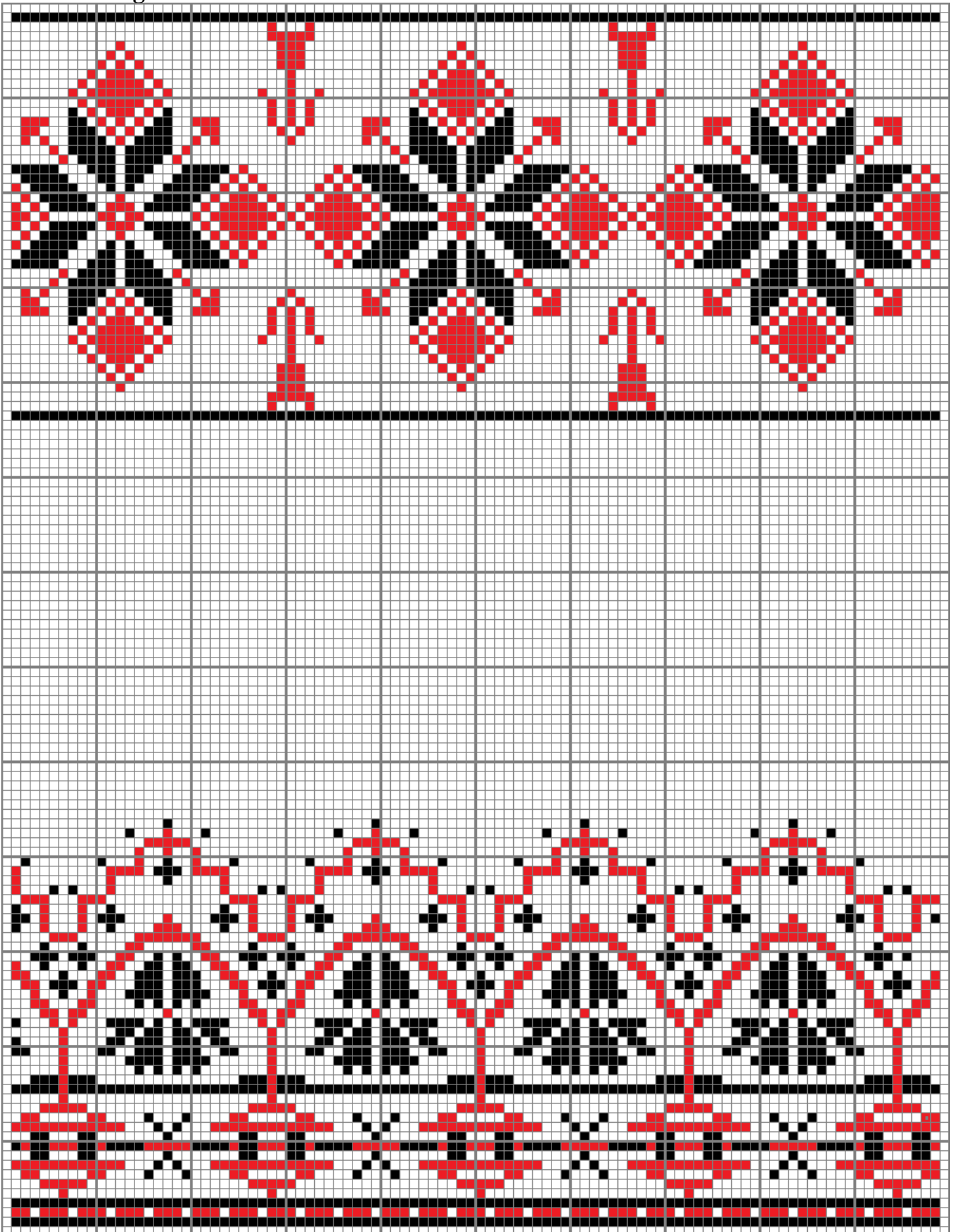
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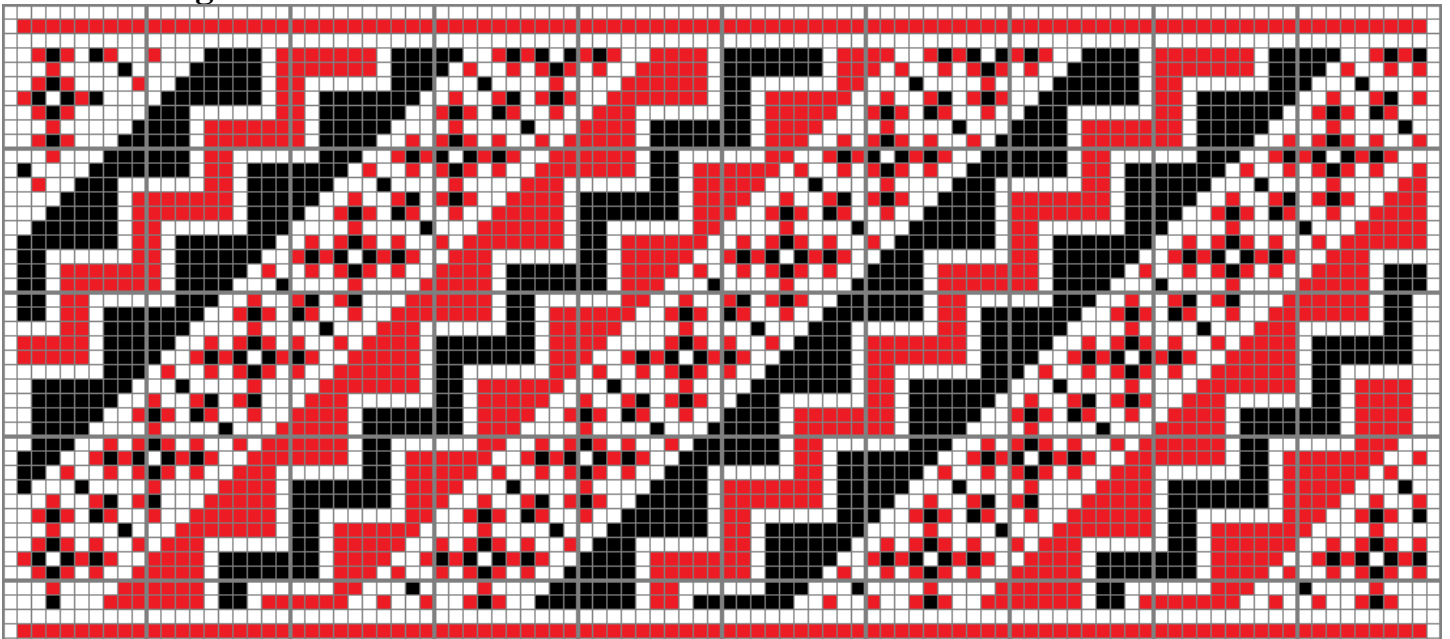
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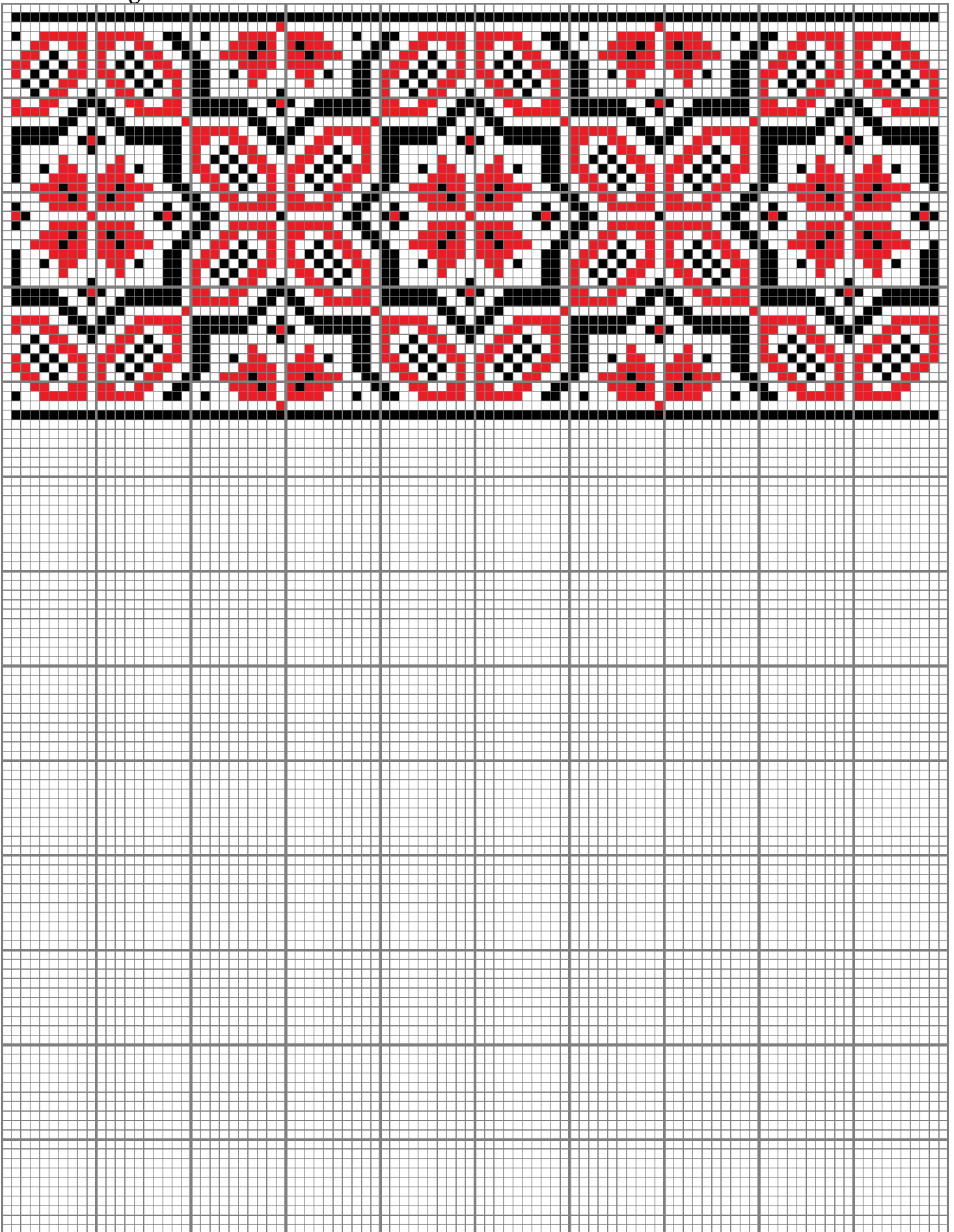
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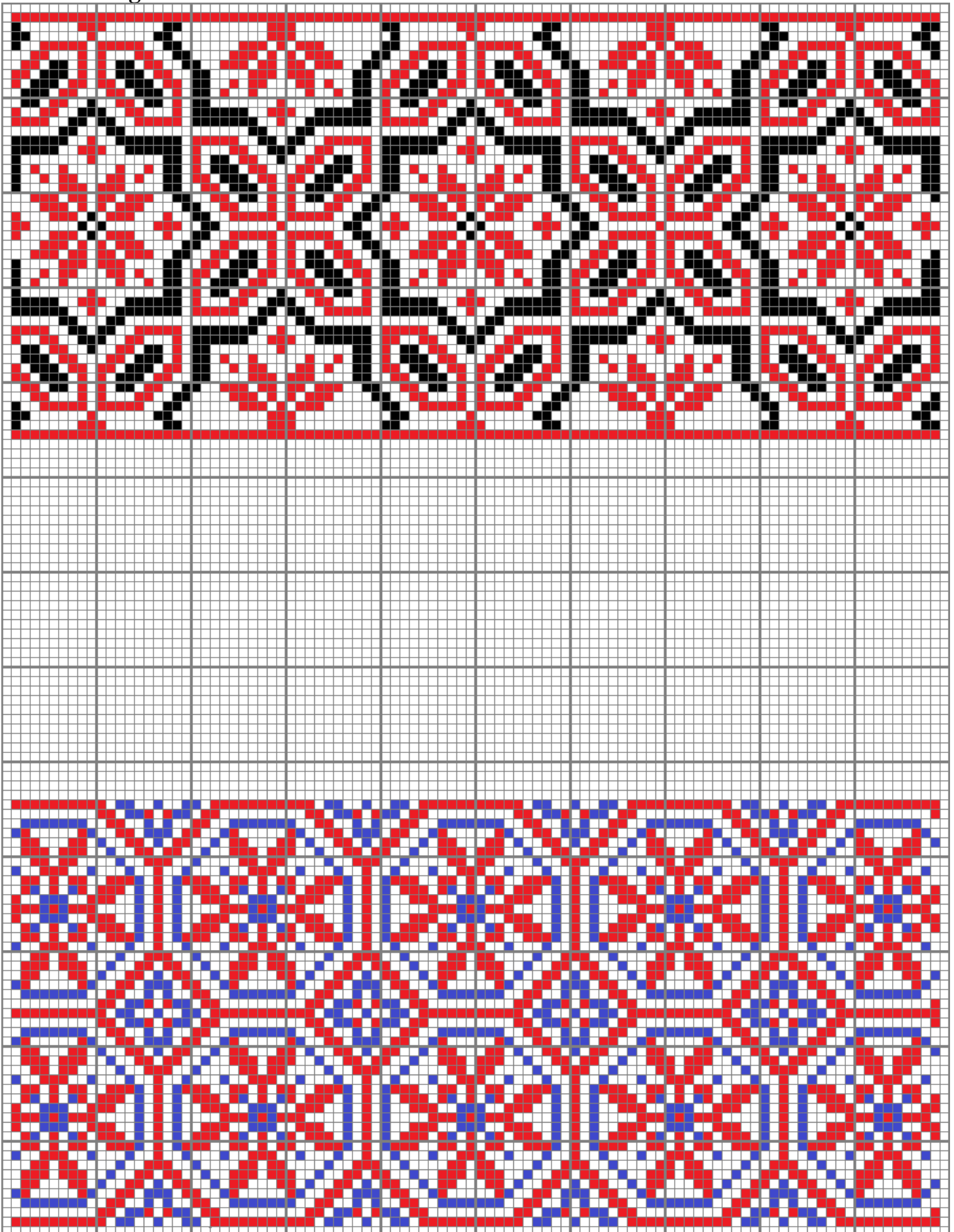
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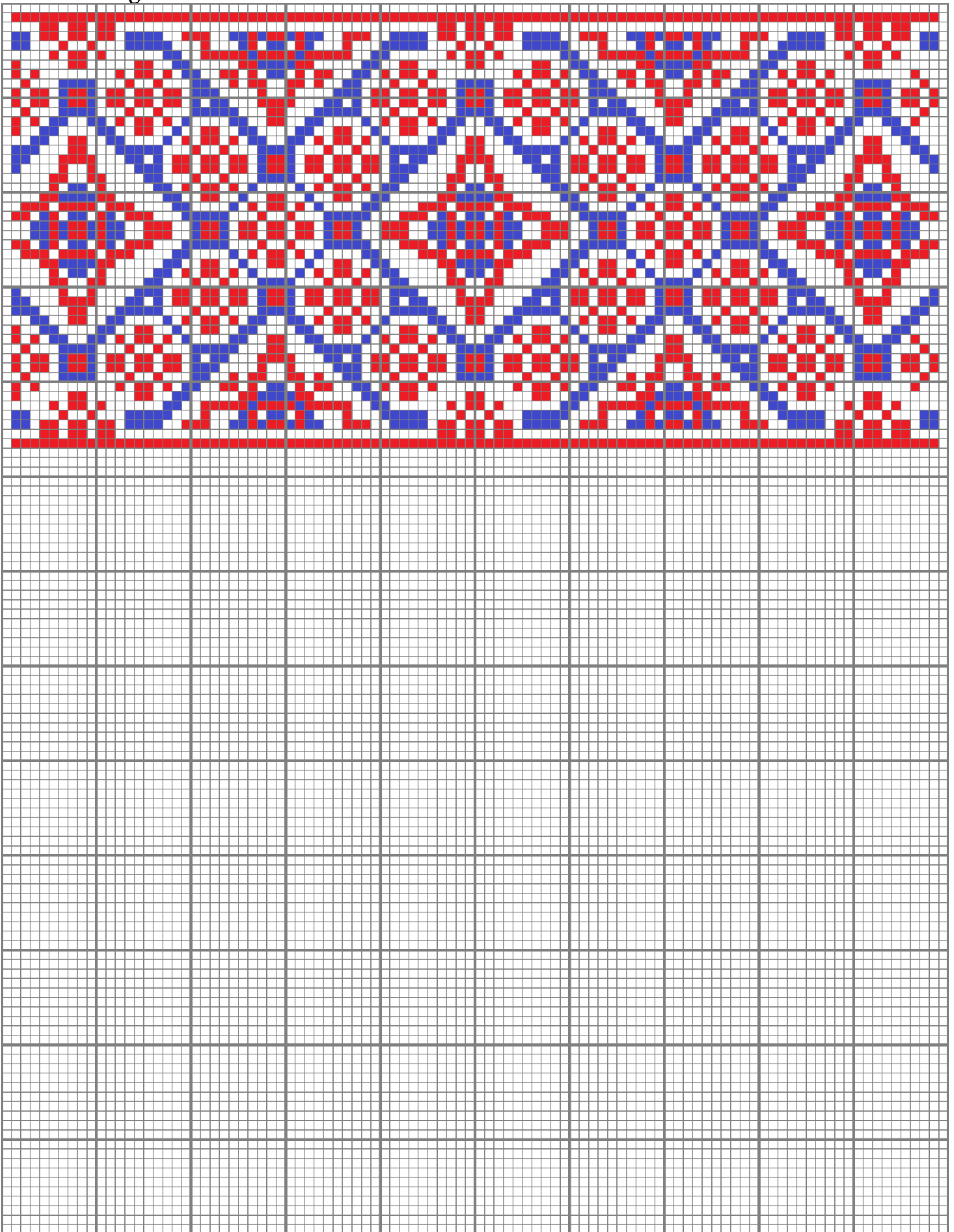
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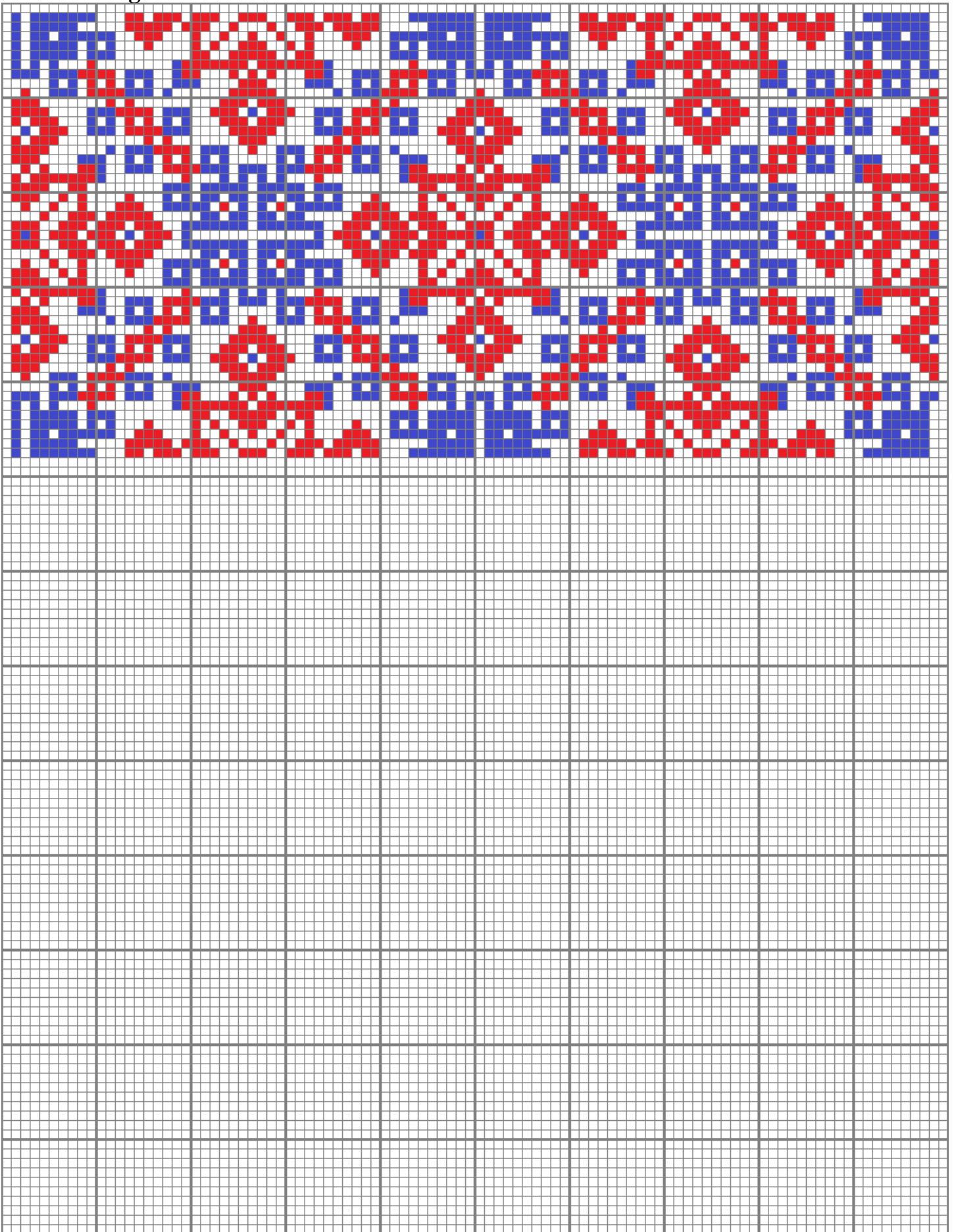
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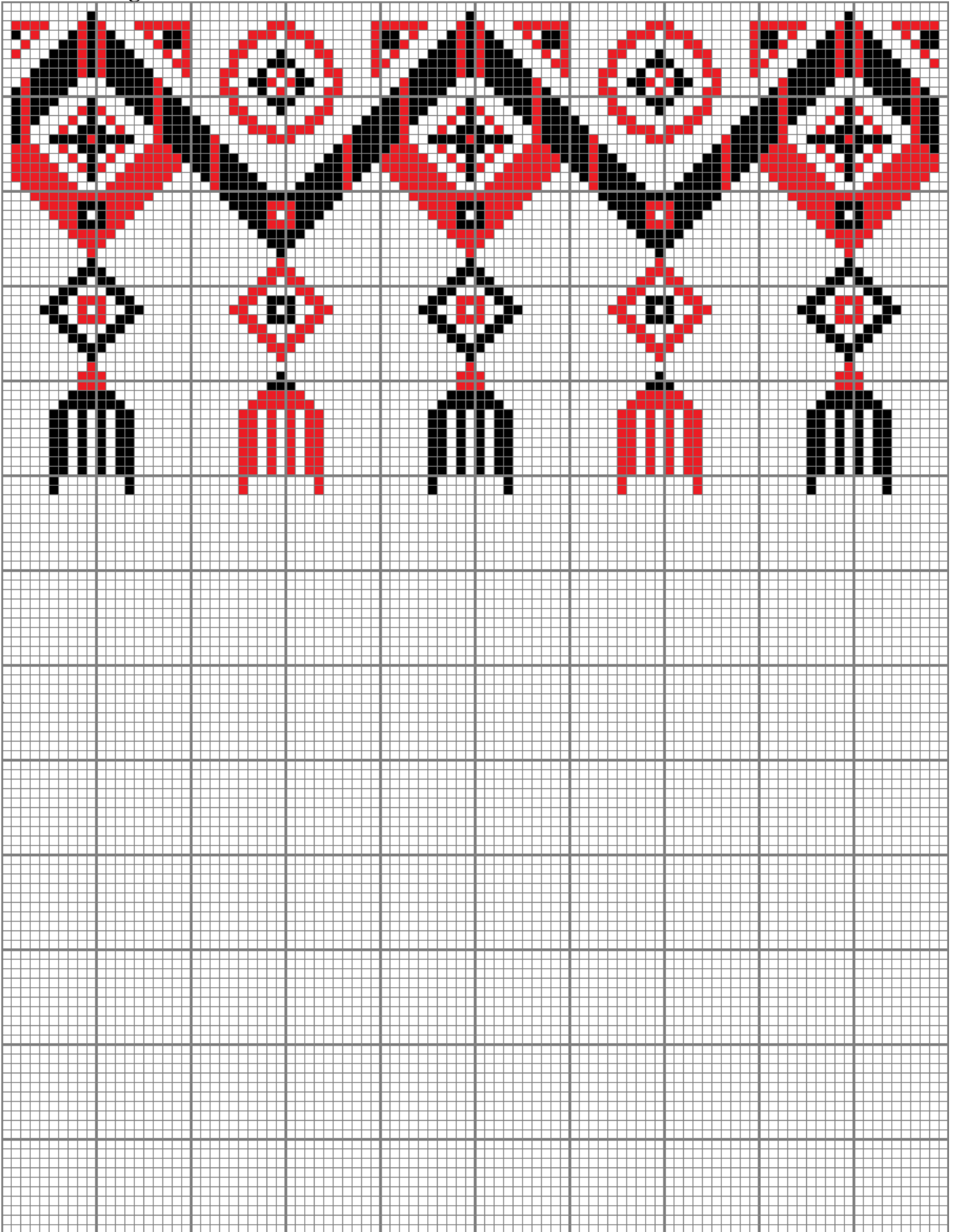
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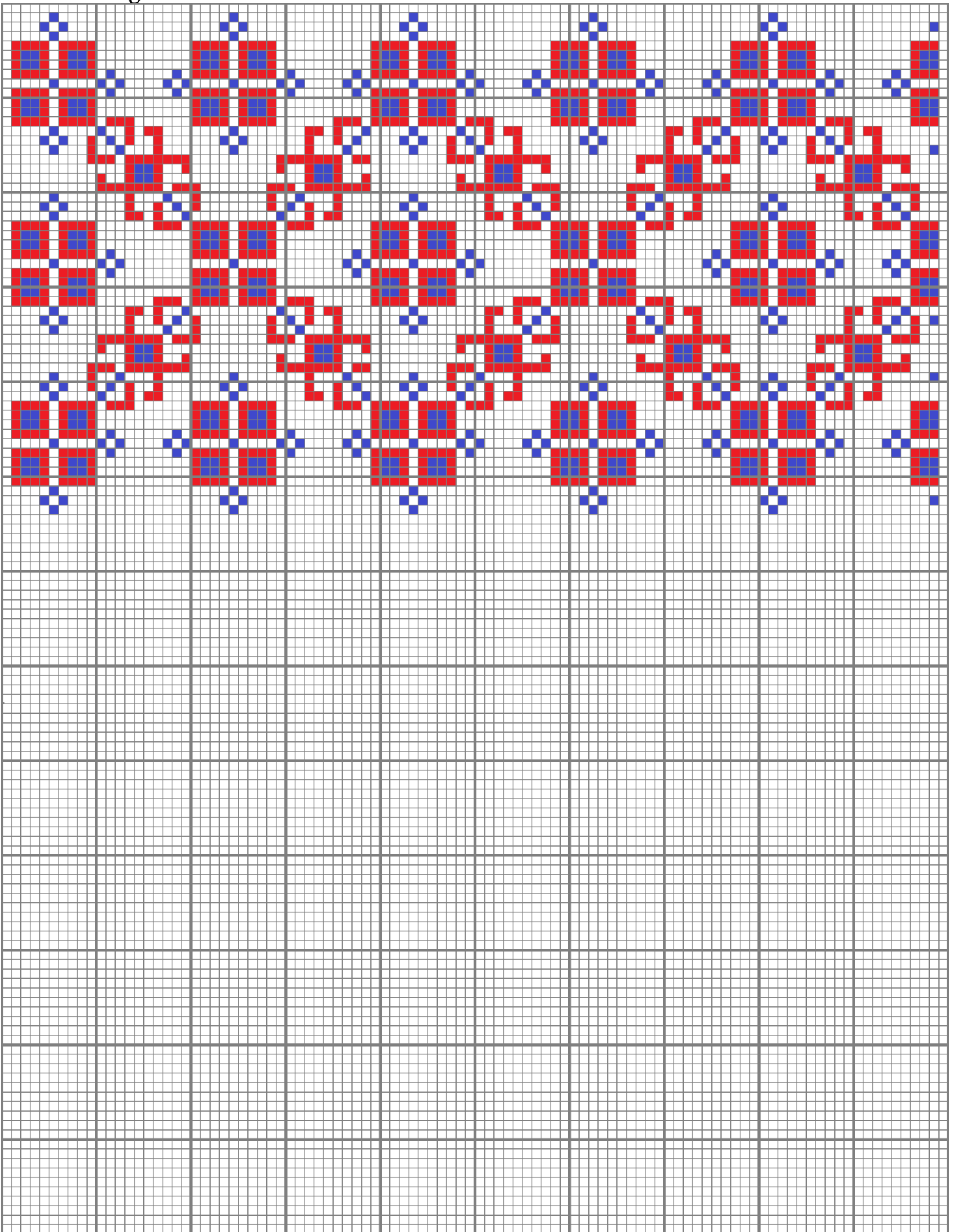
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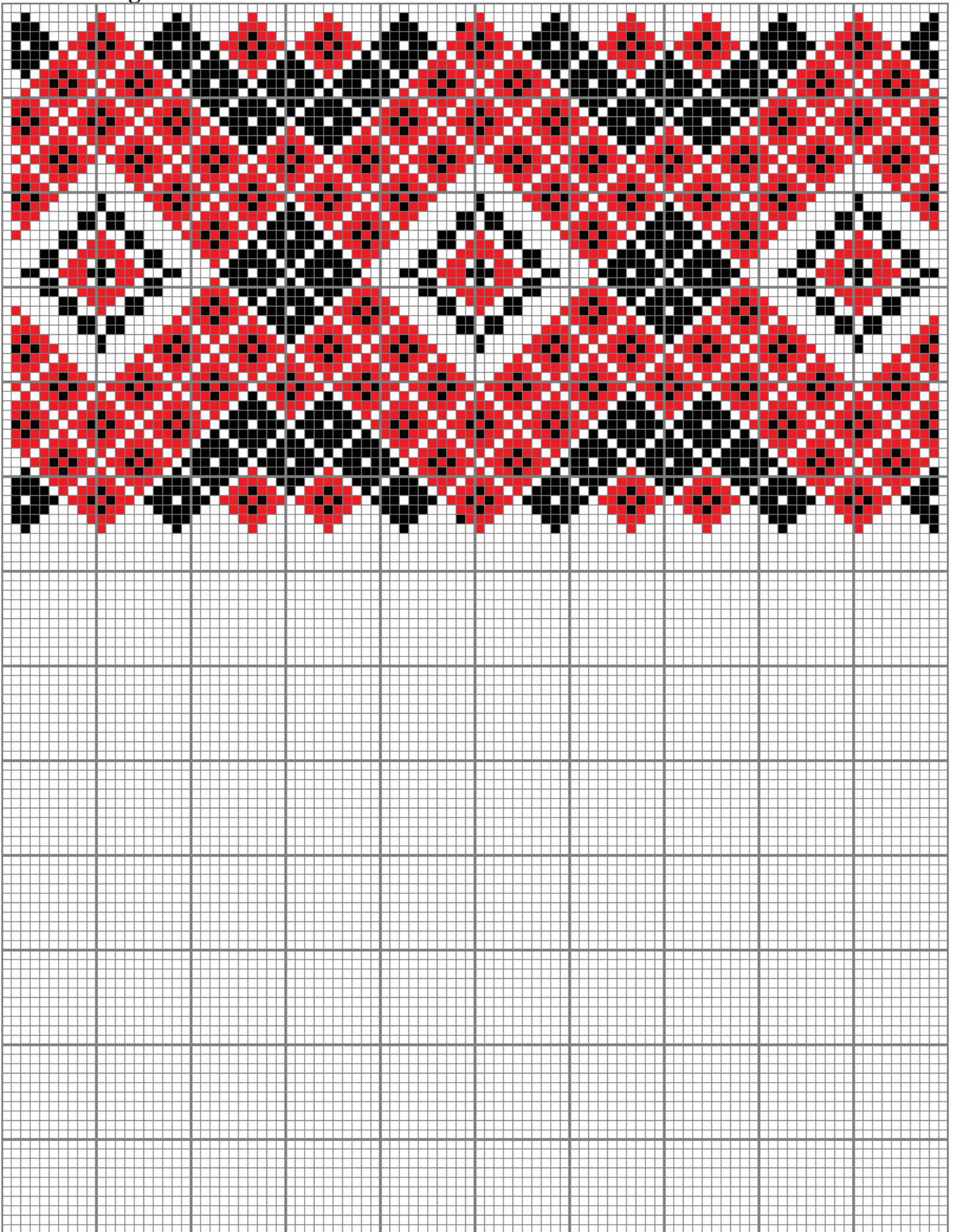
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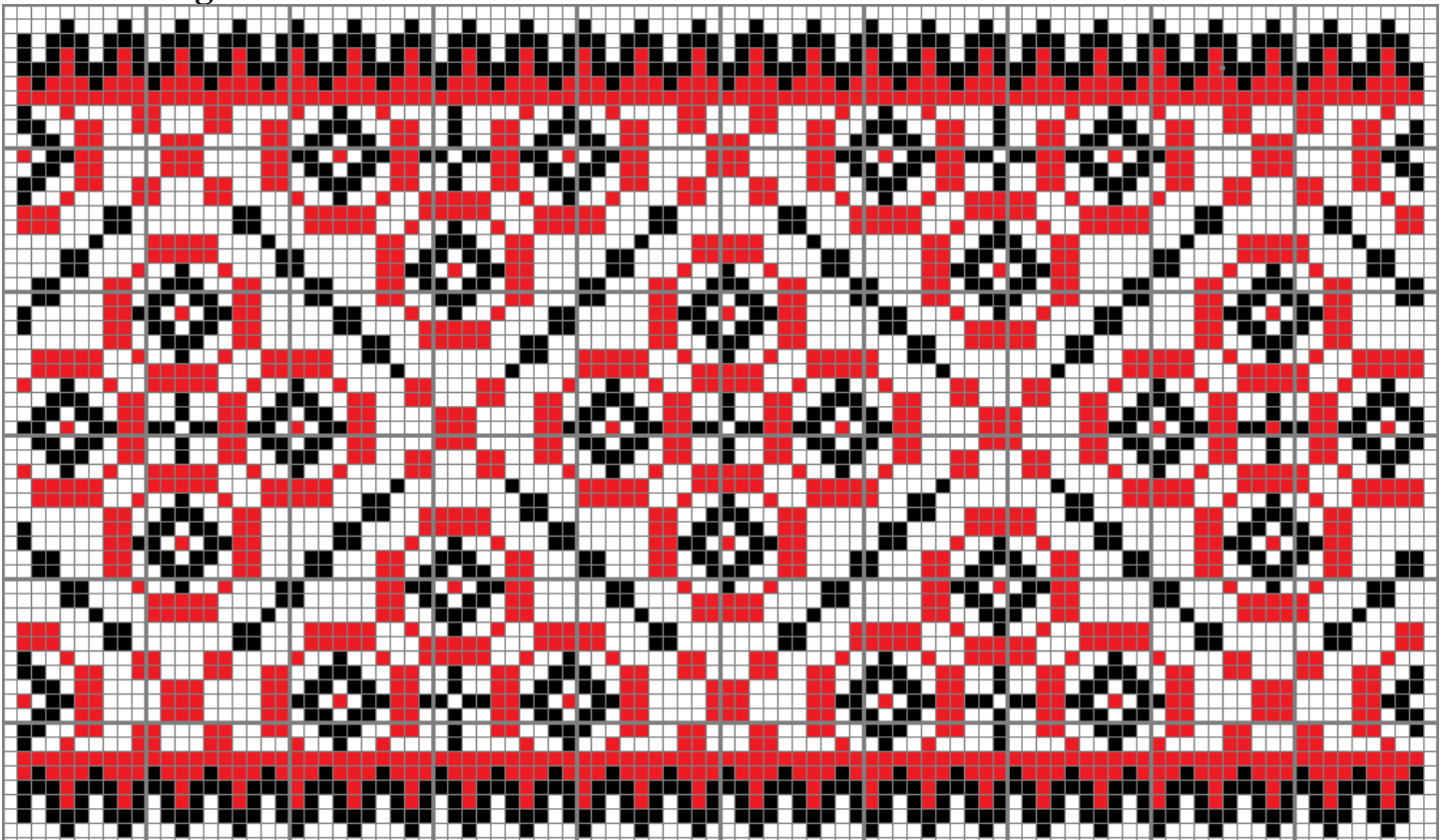
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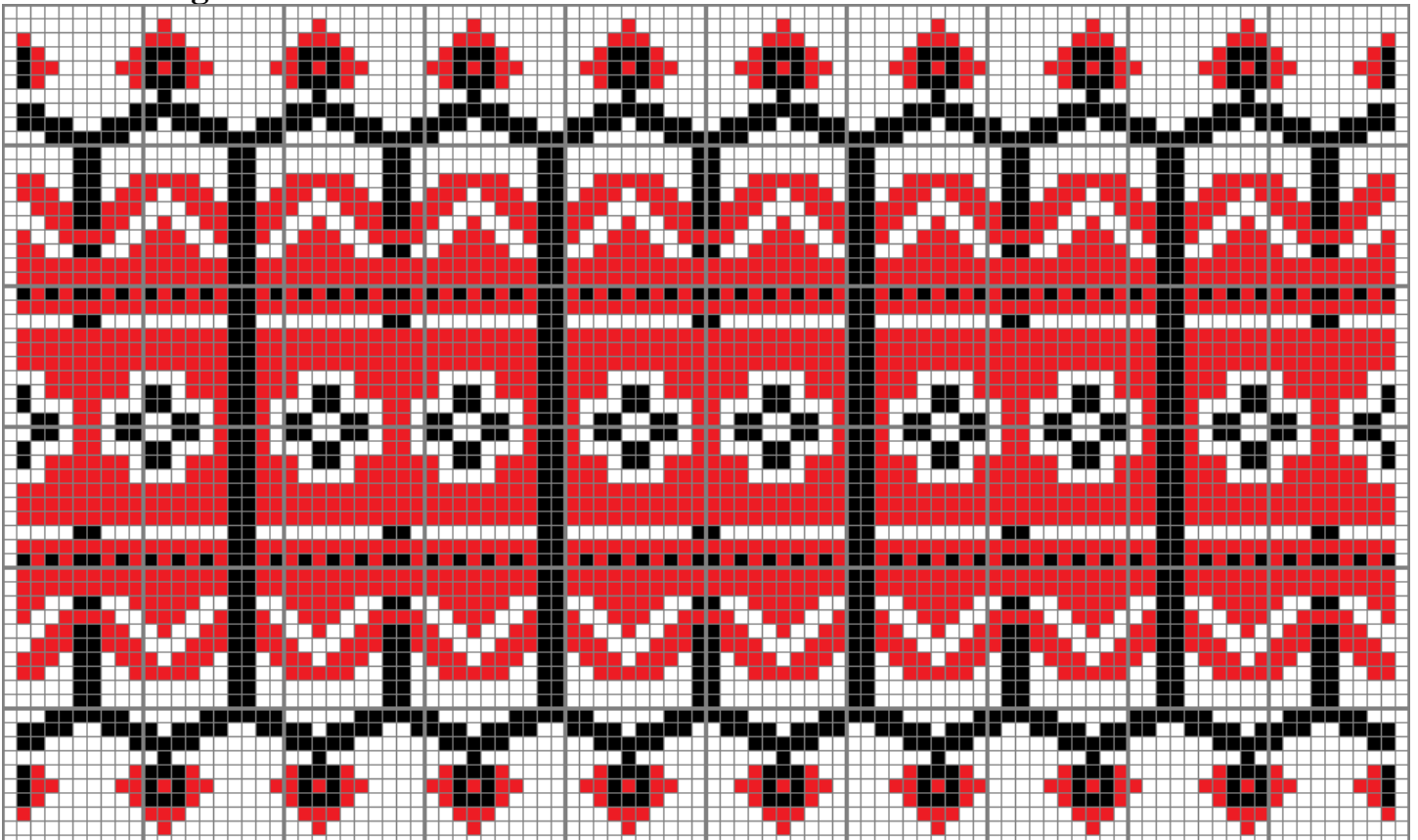
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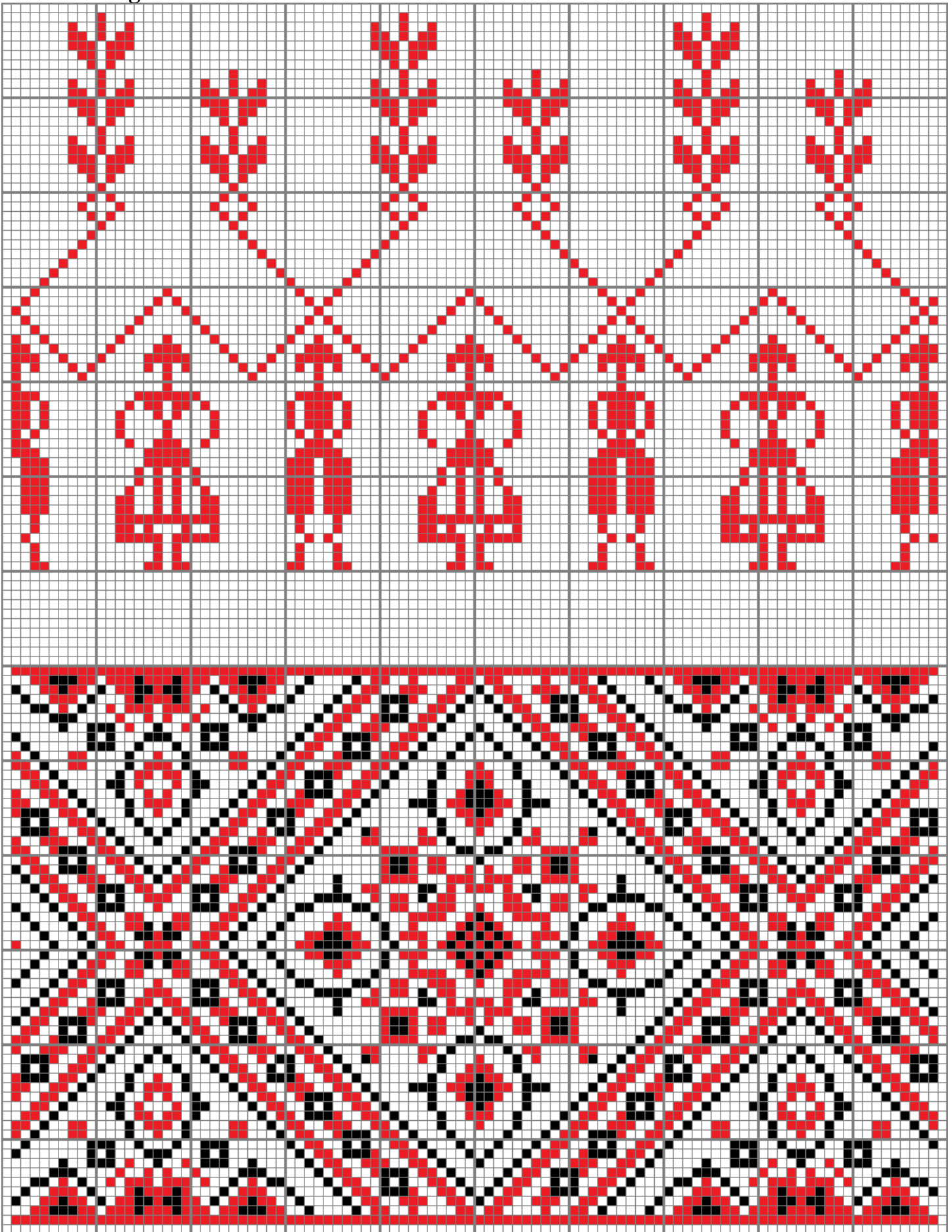
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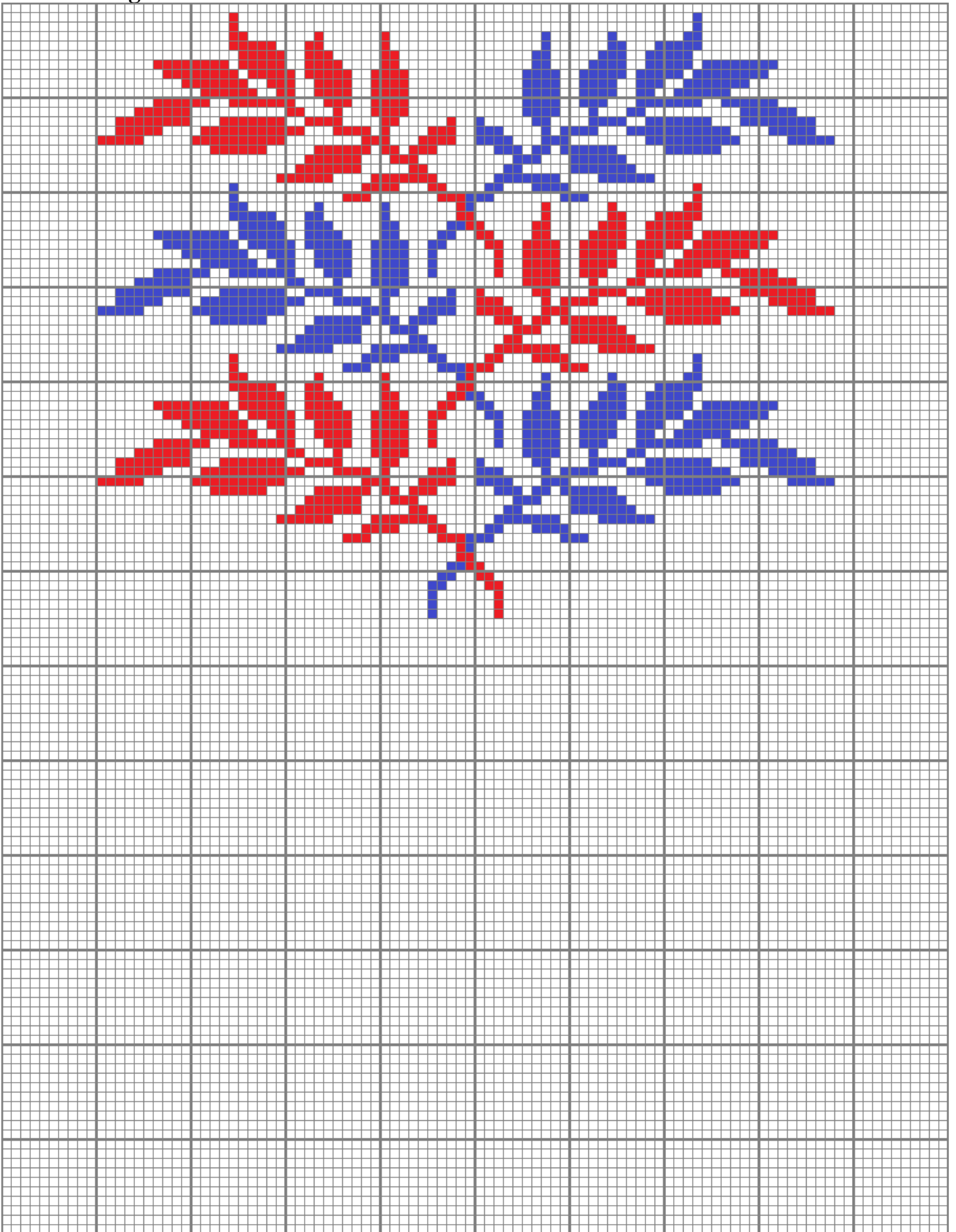
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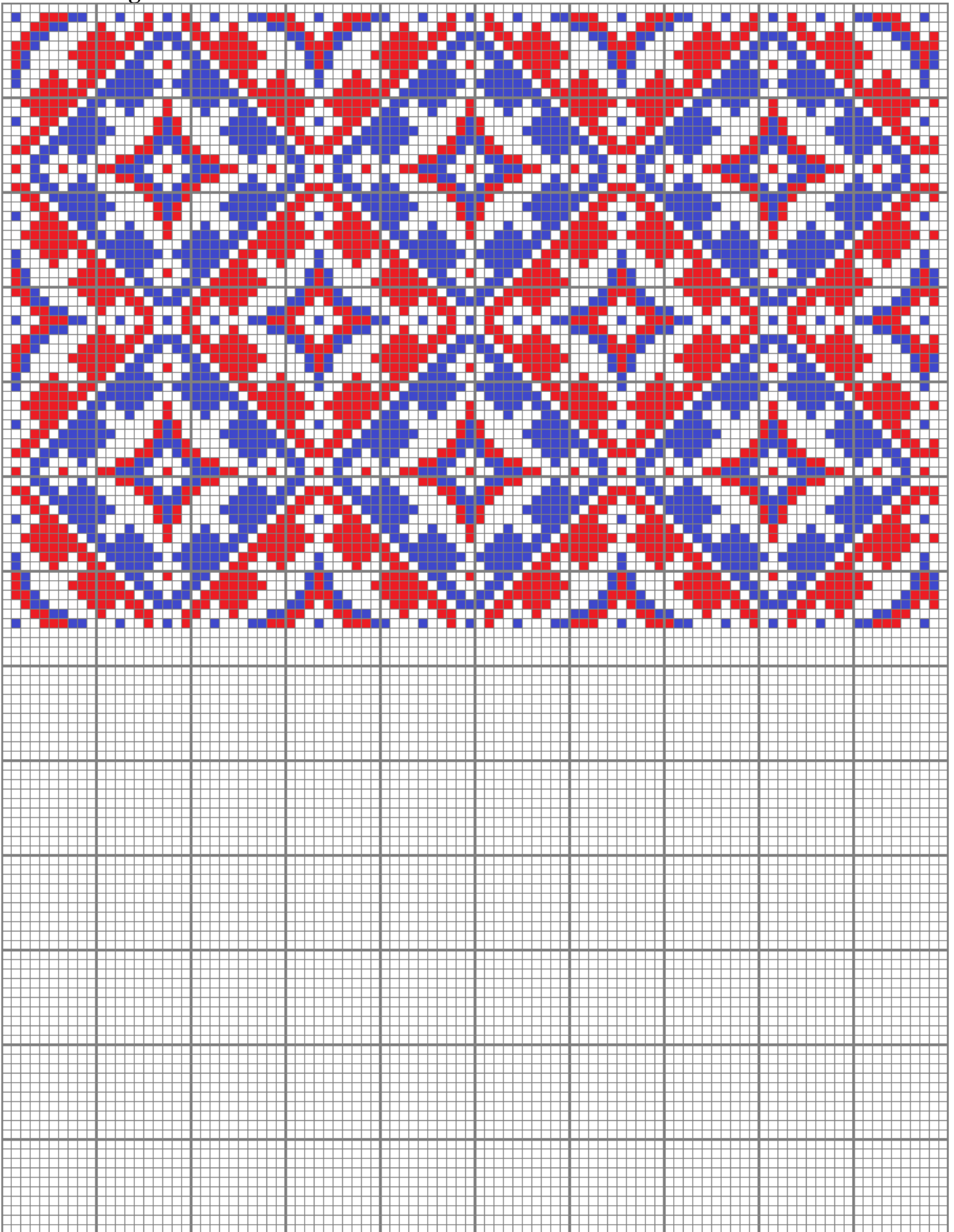
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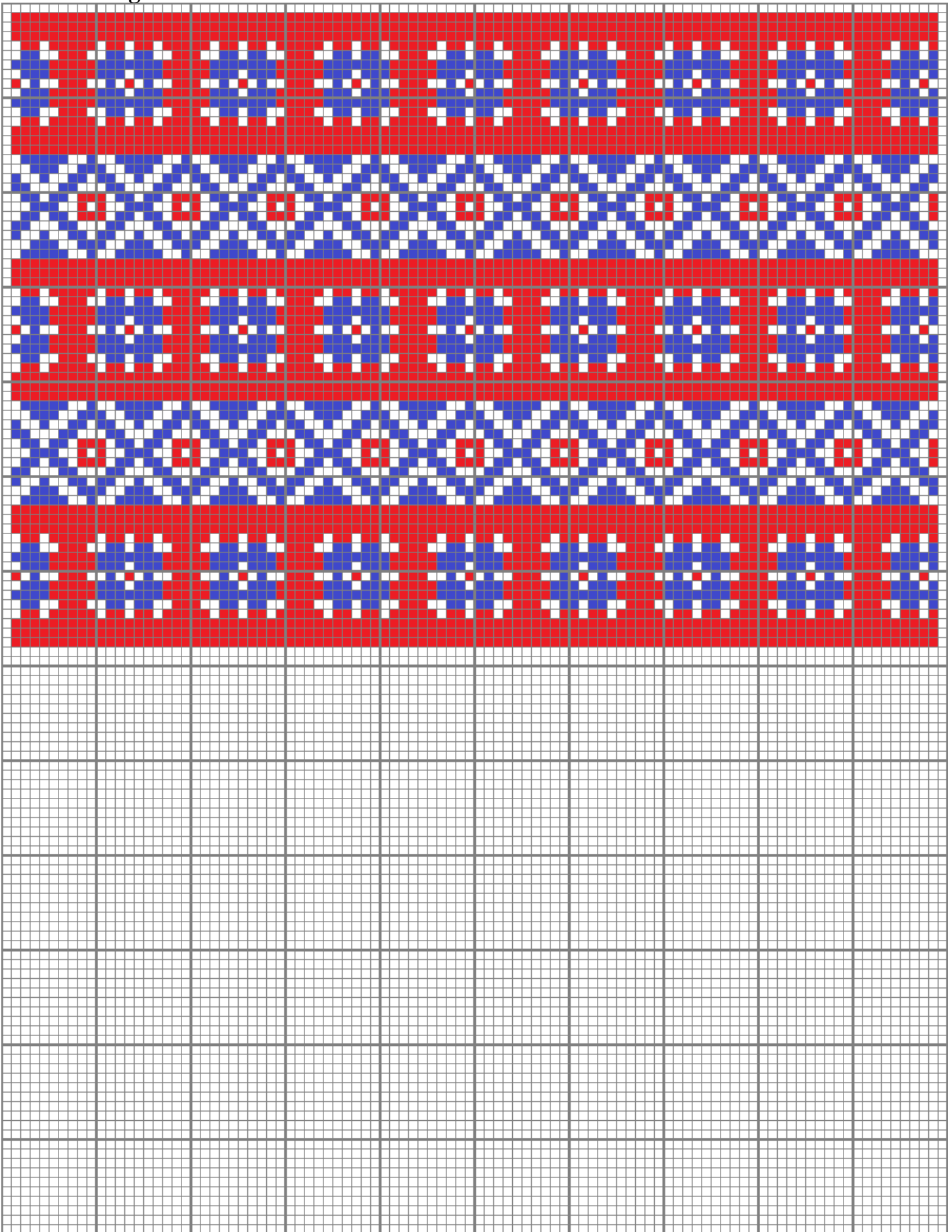
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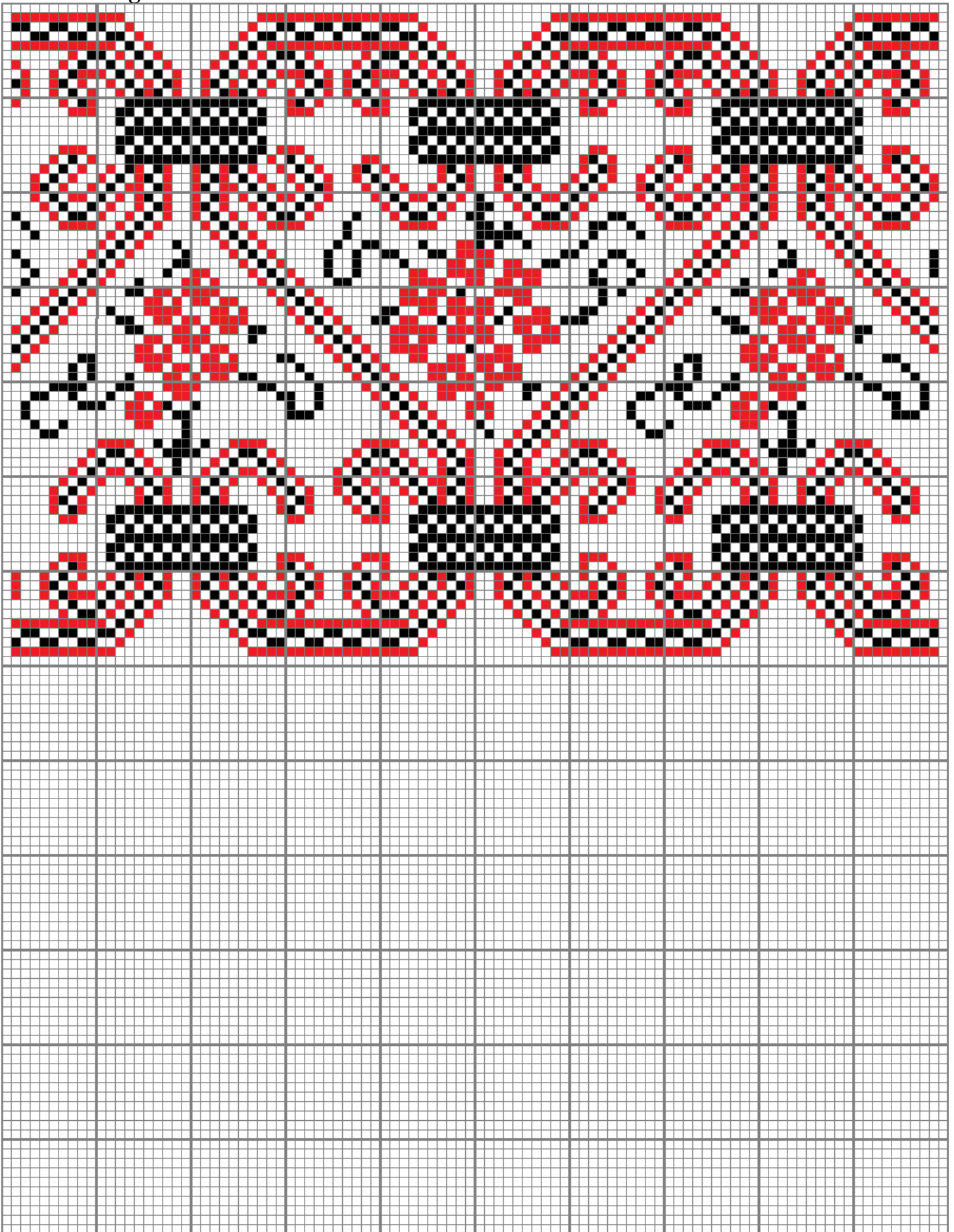
Bands – Height 65



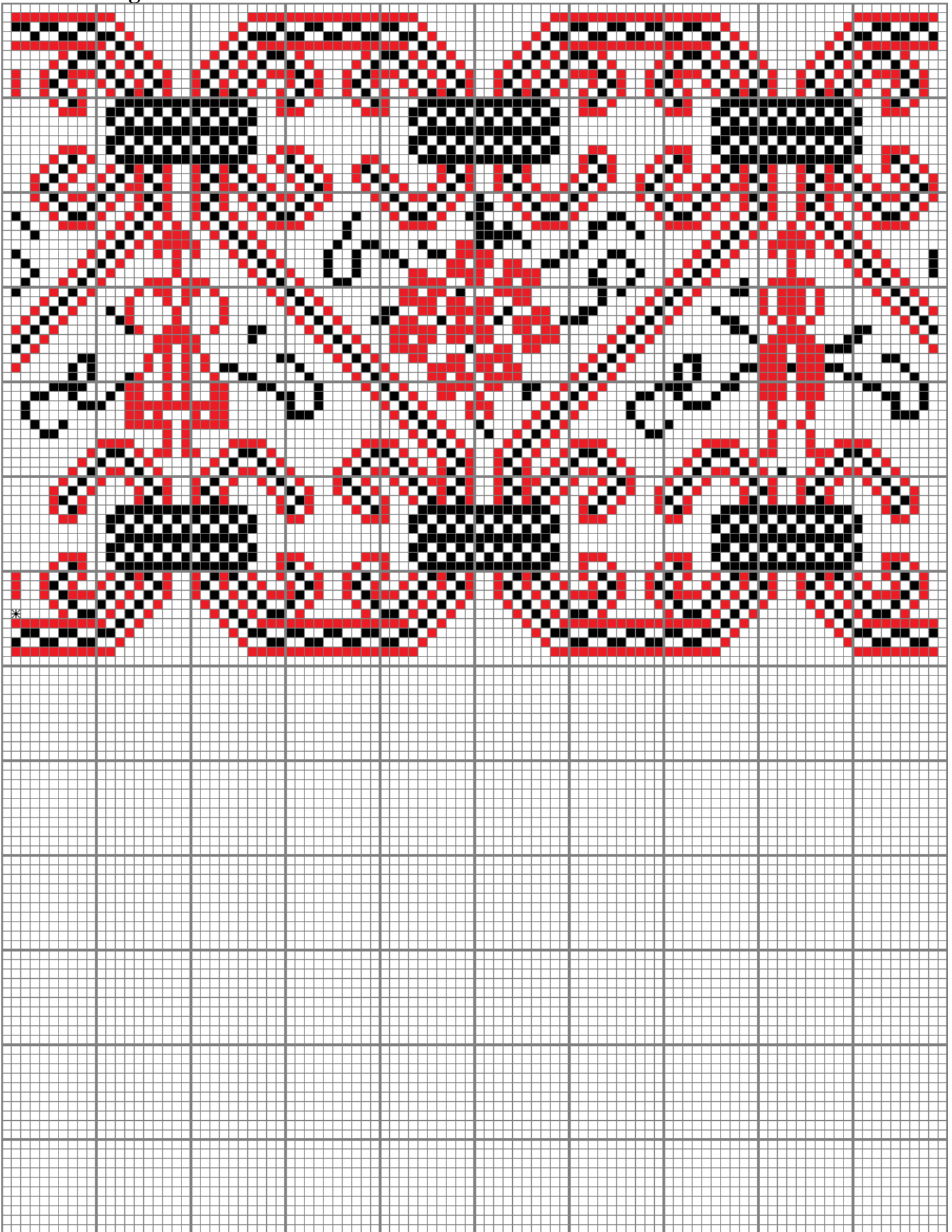
Bands – Height 67



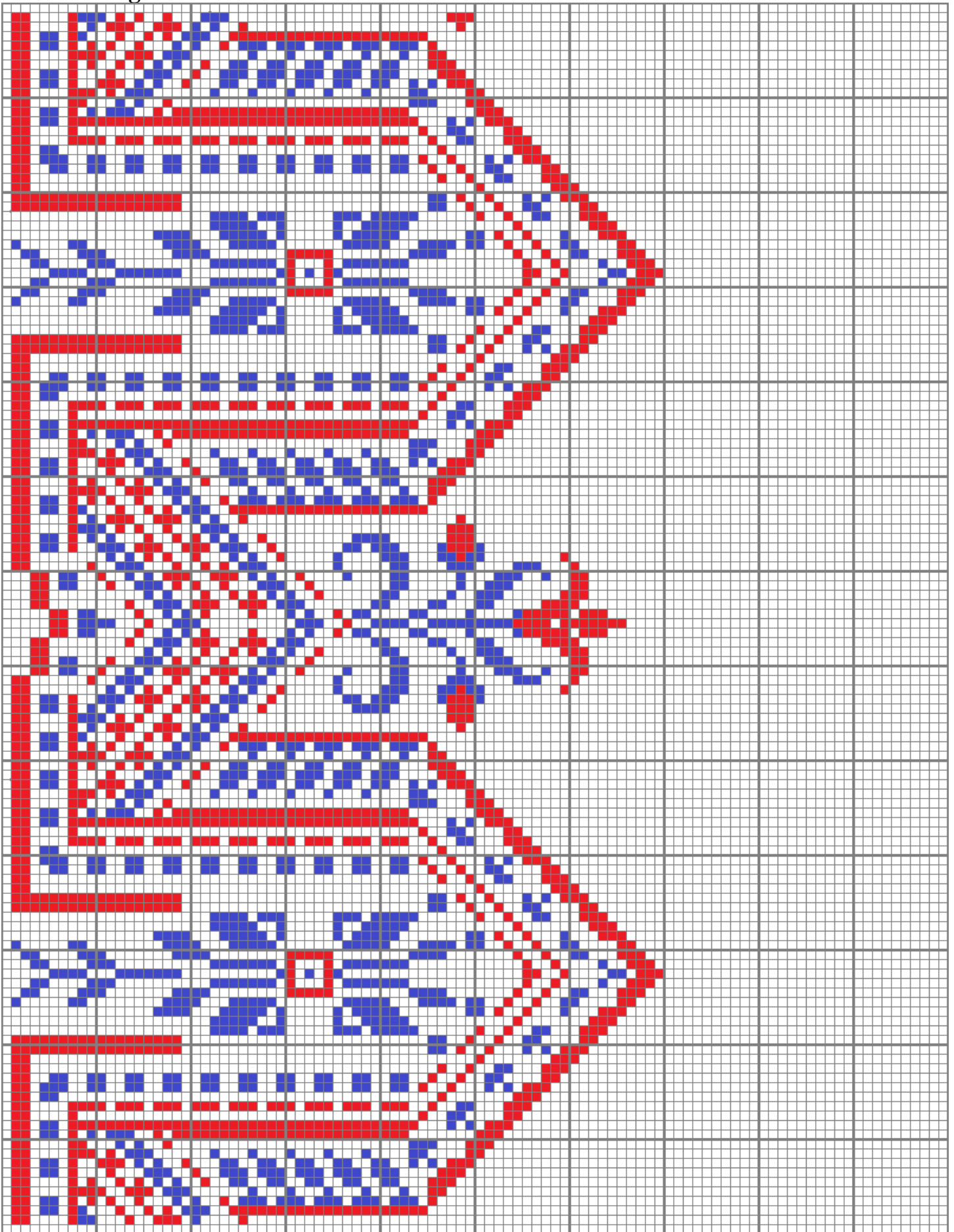
Bands – Height 68

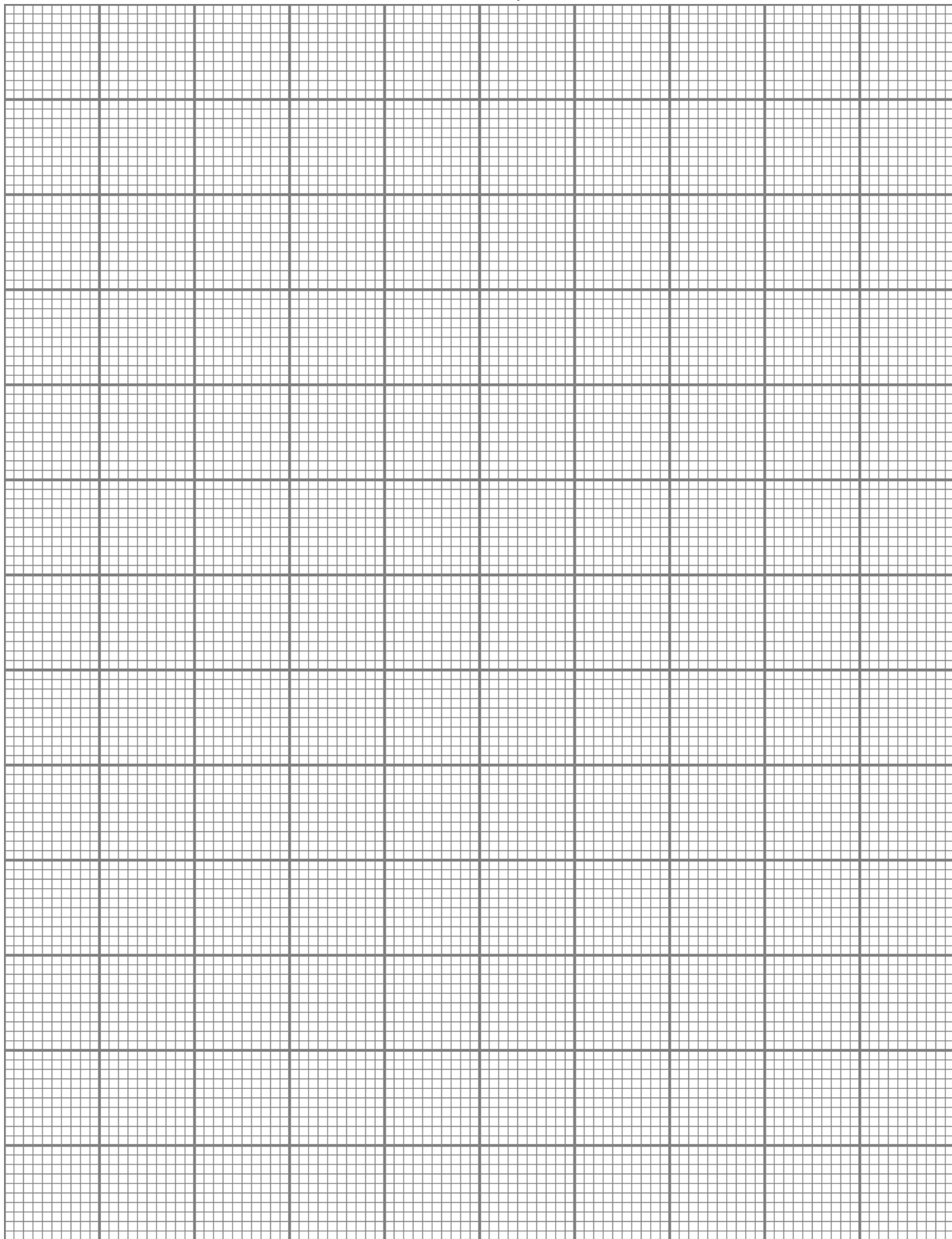


Bands – Height 68

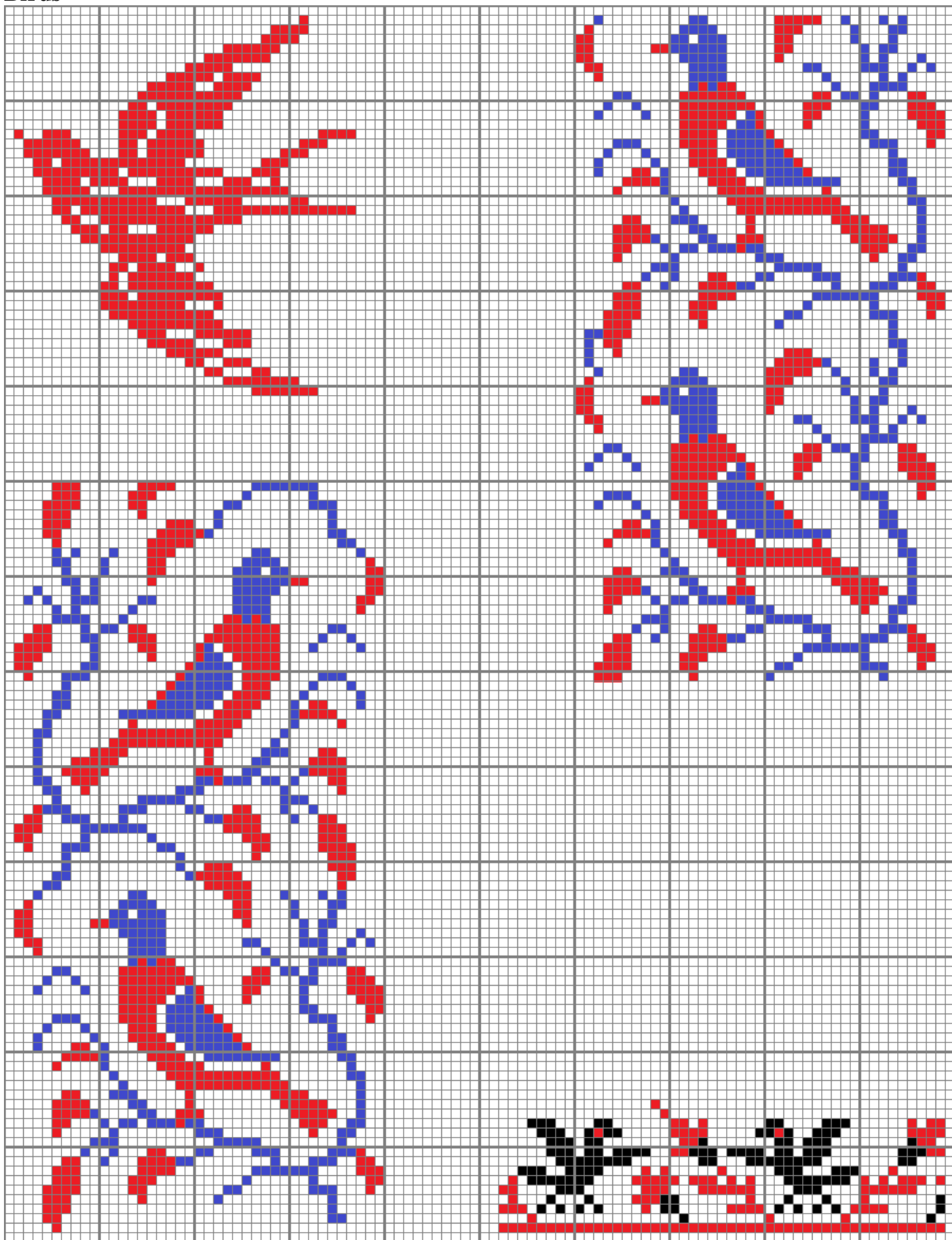


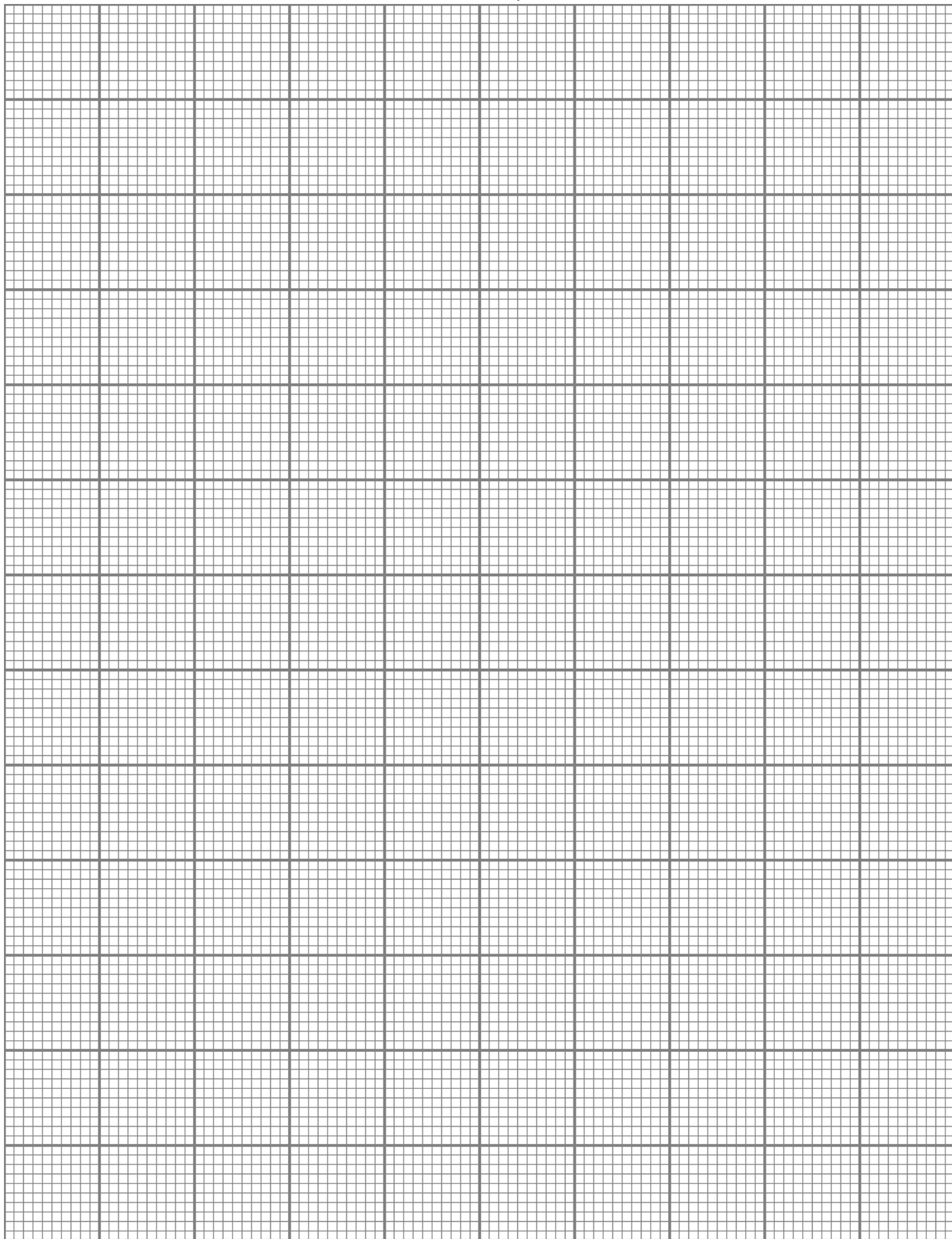
Bands – Height 70



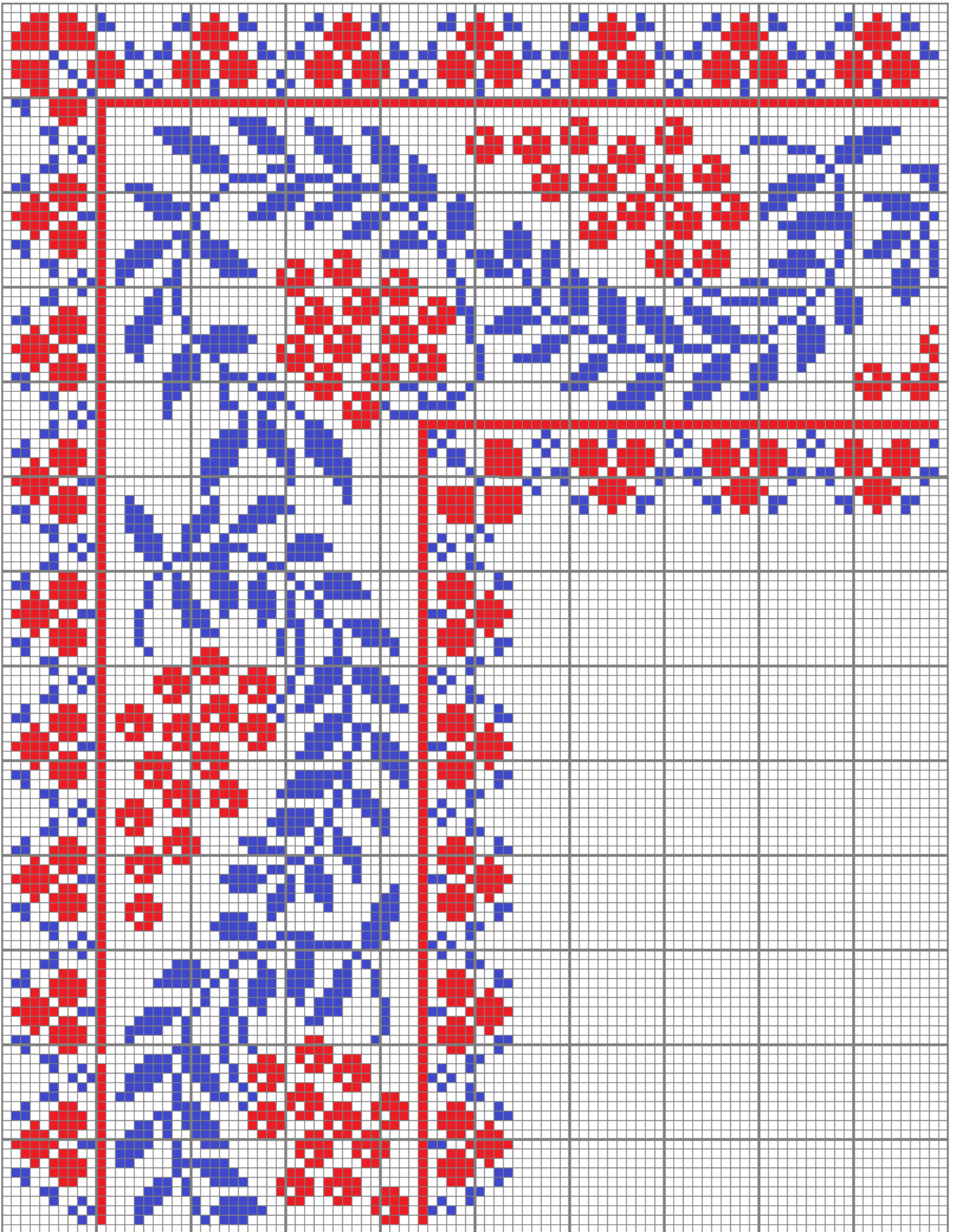


Birds

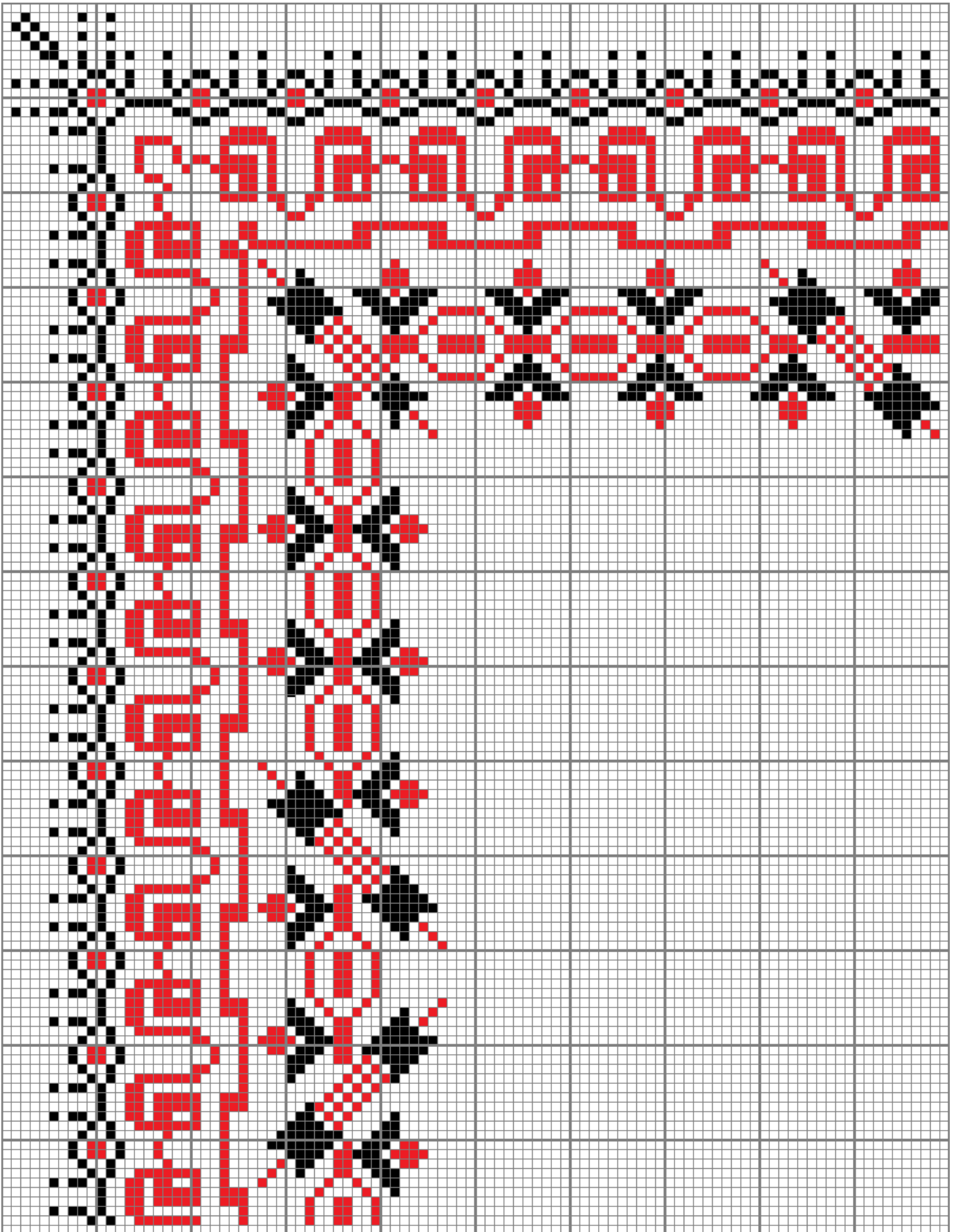




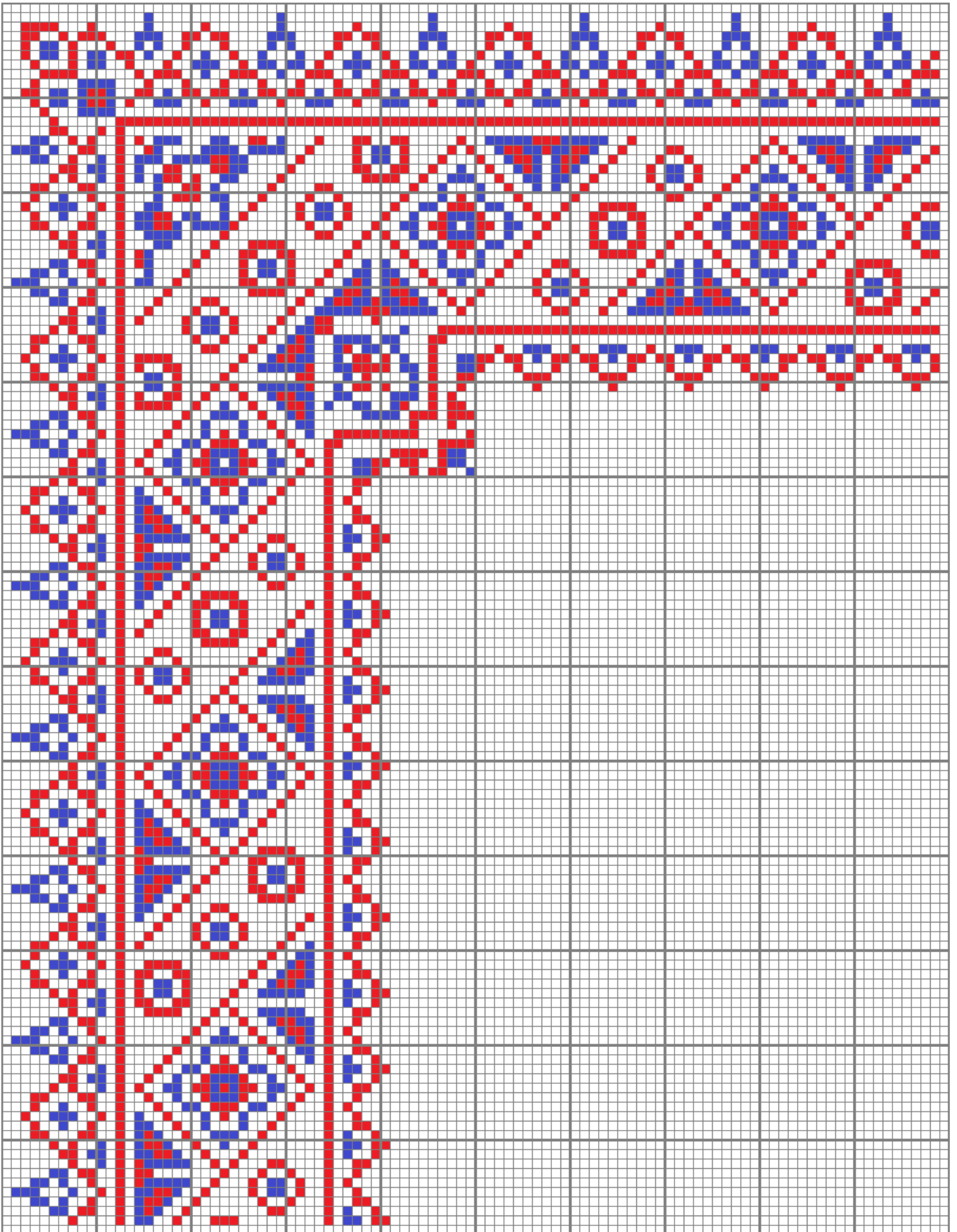
Corners / Frames



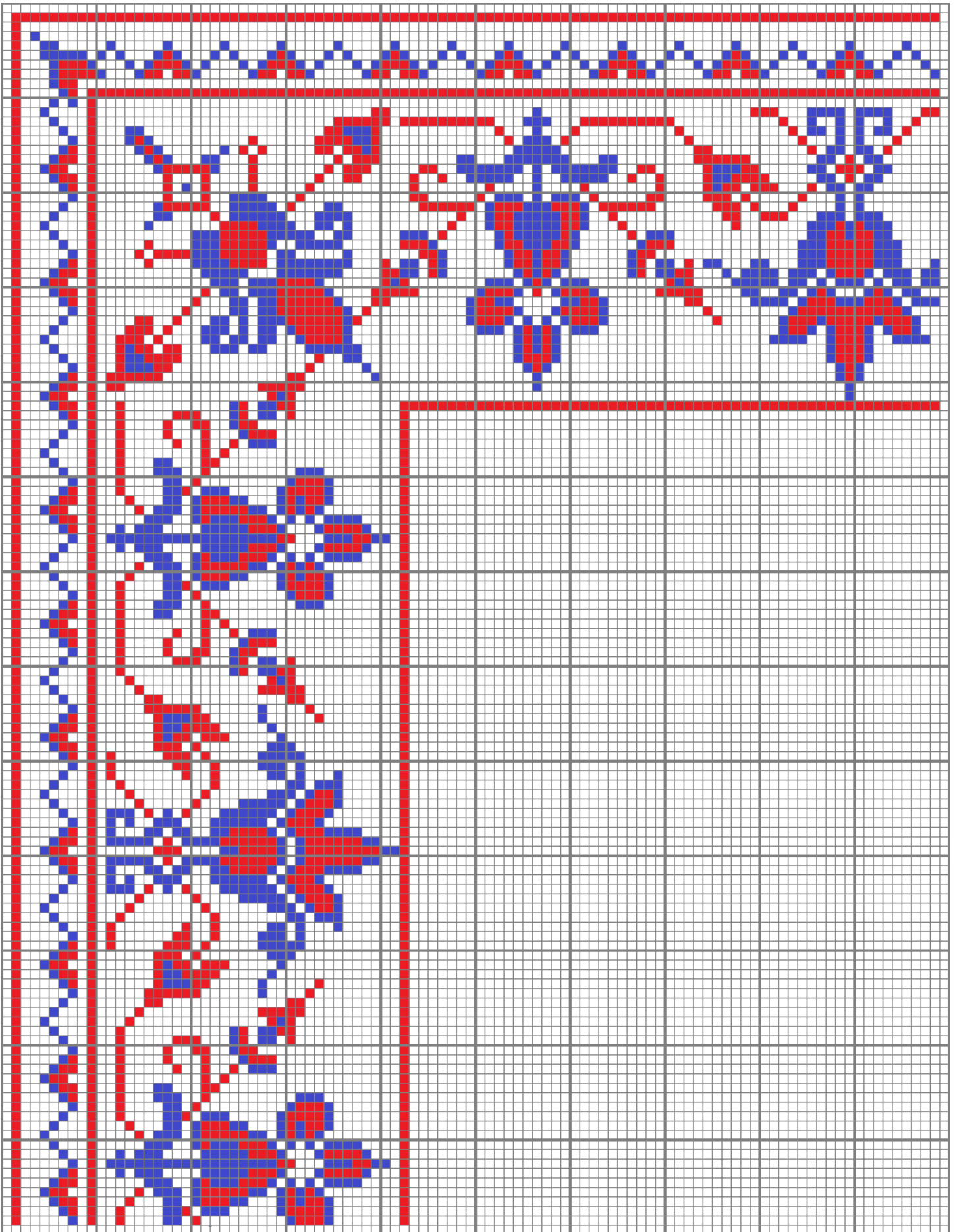
Corners / Frames



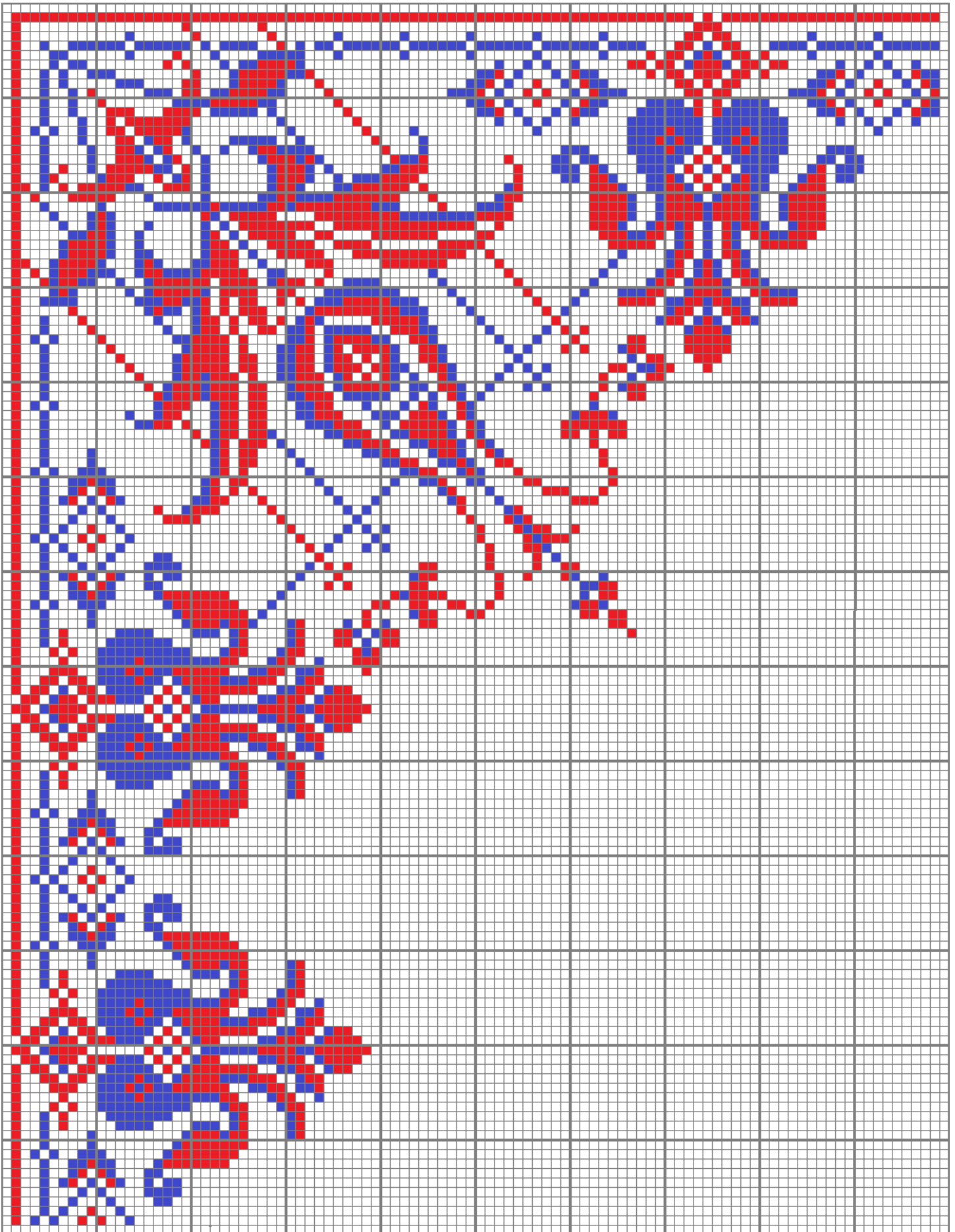
Corners / Frames



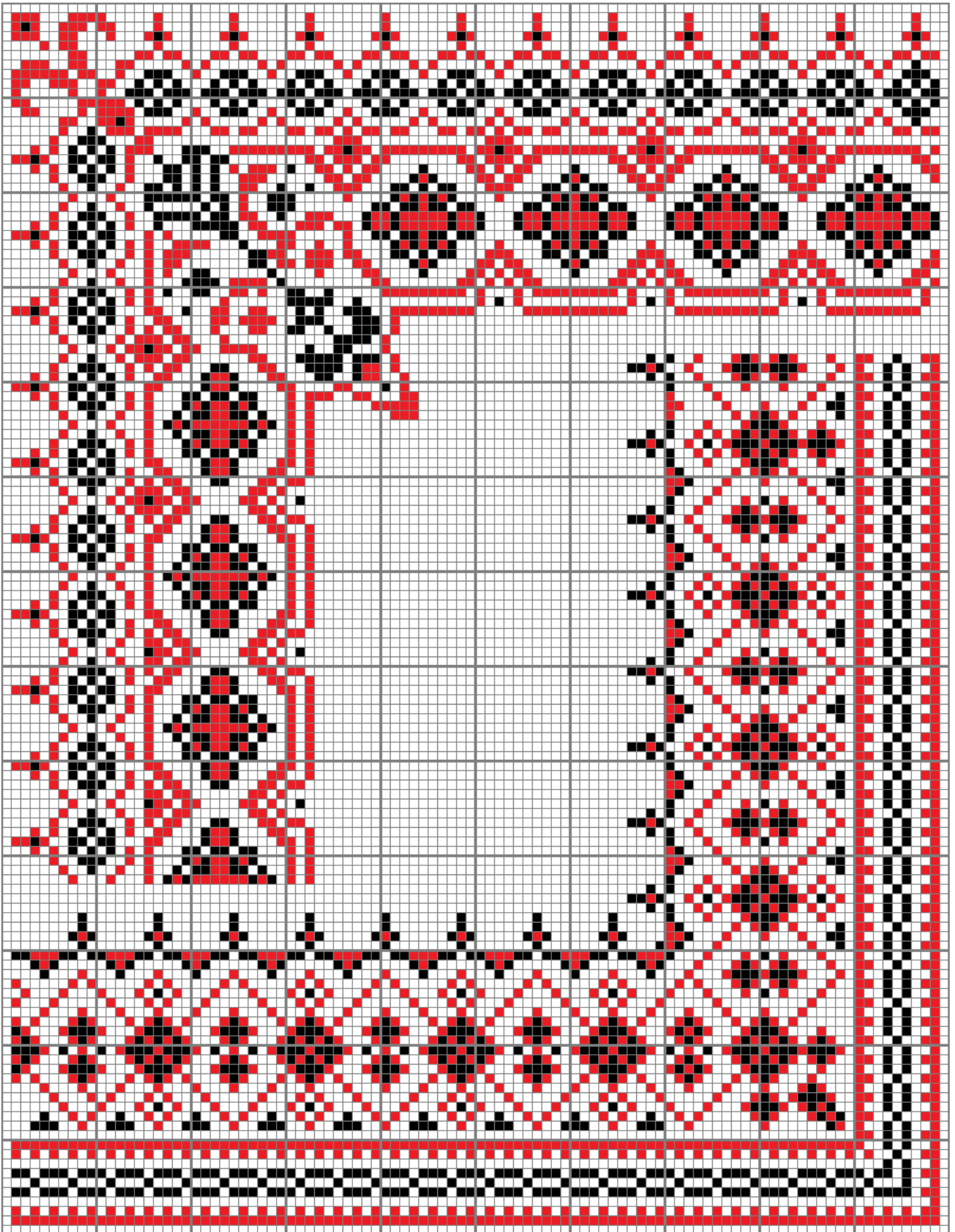
Corners / Frames



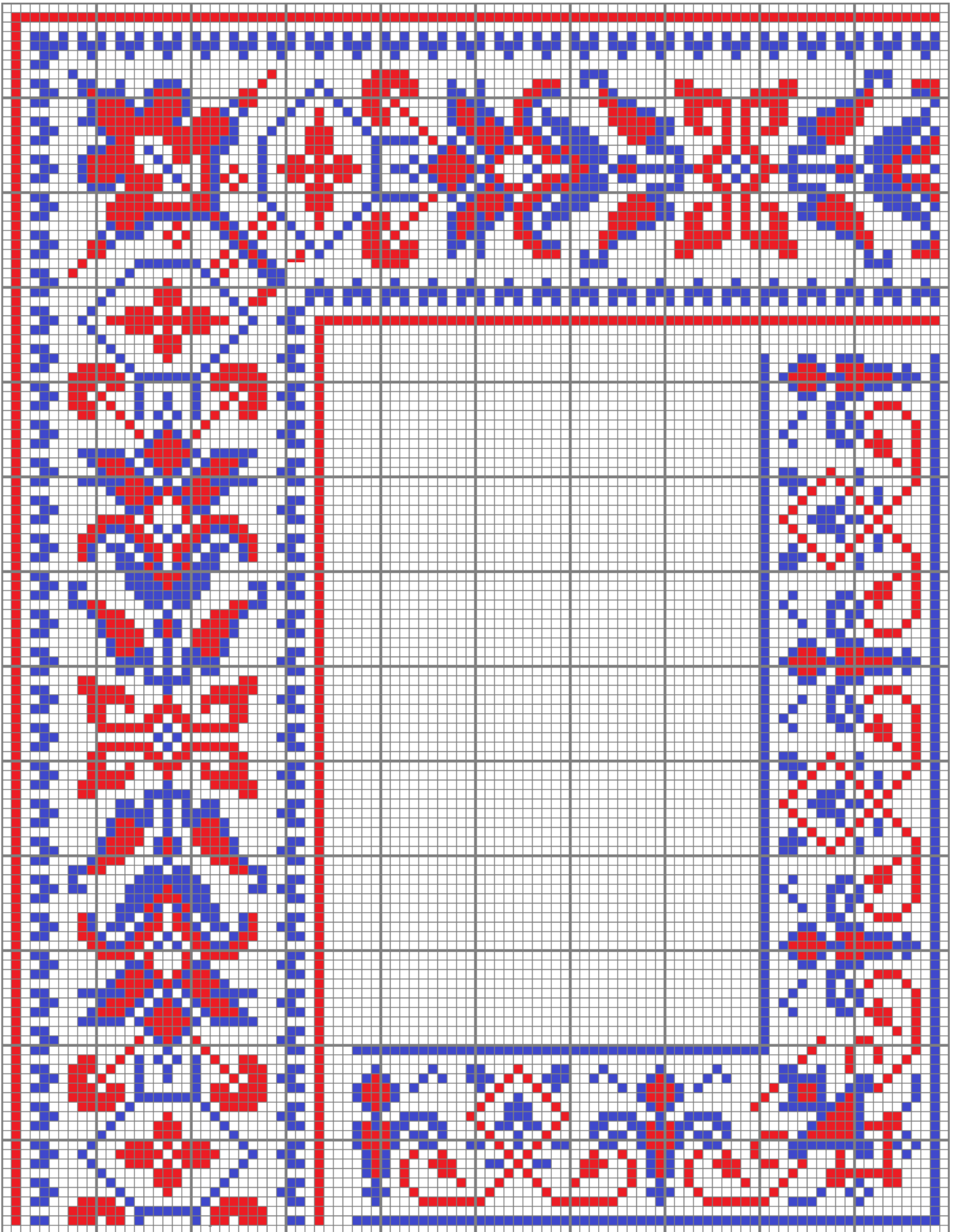
Corners / Frames



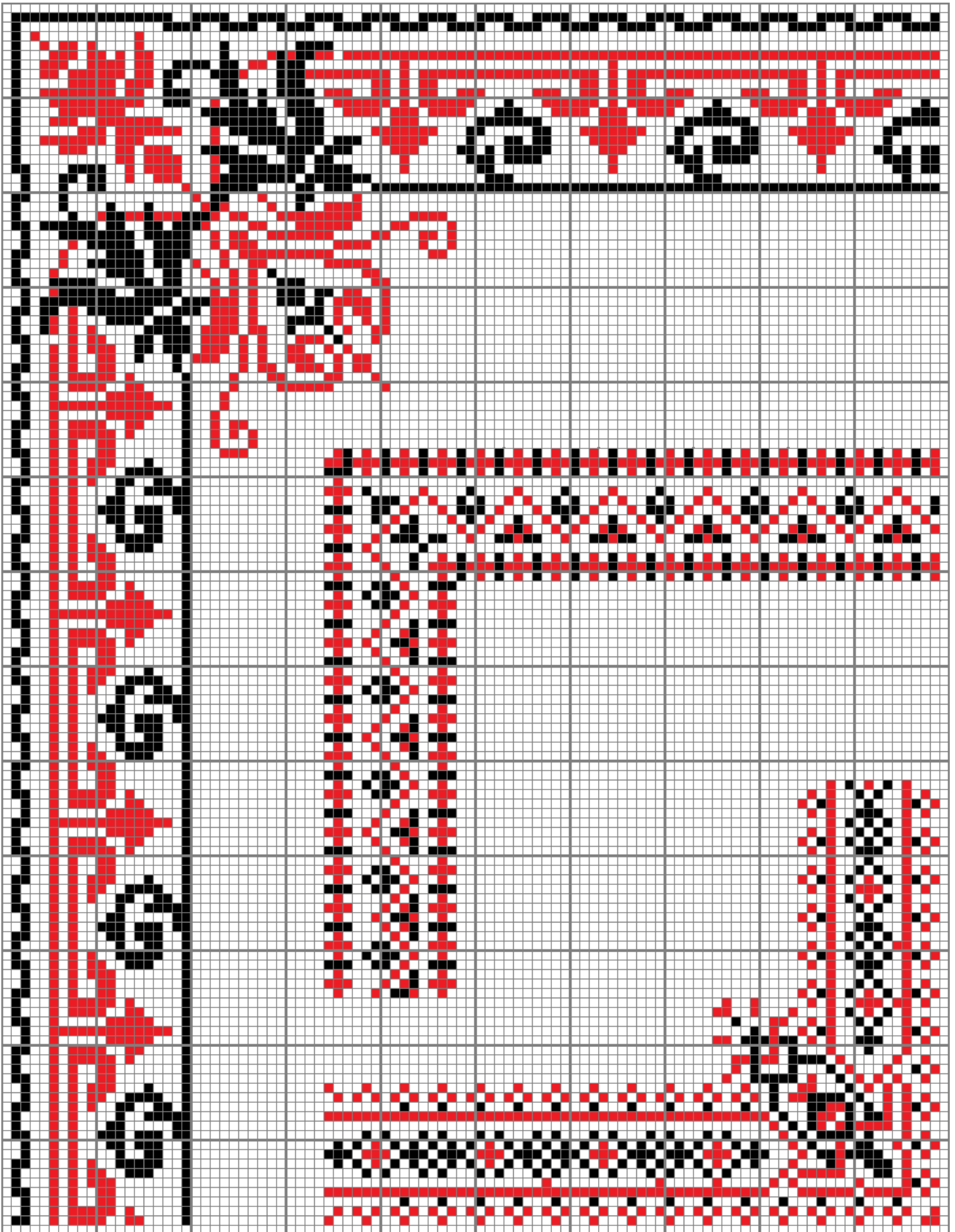
Corners / Frames



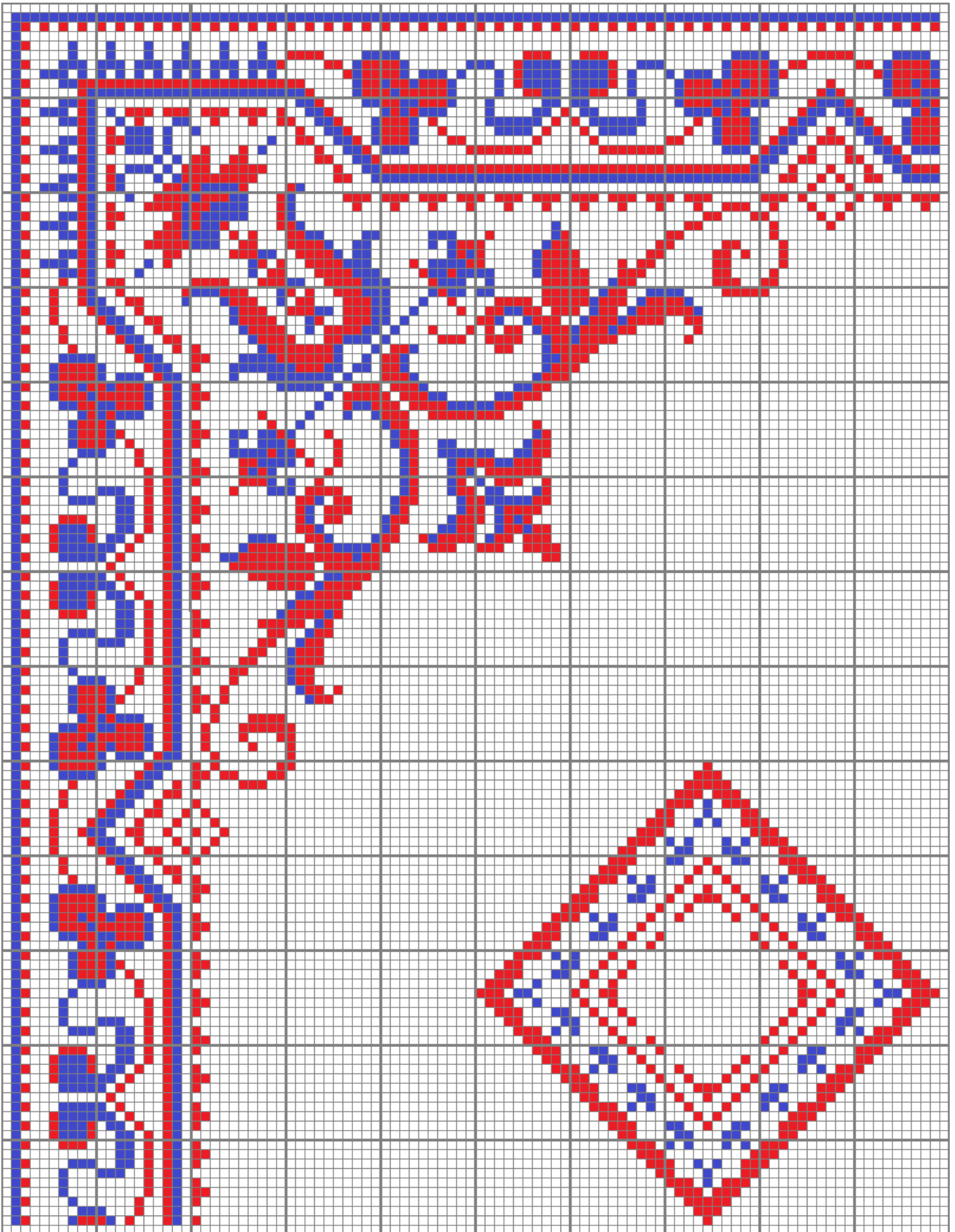
Corners / Frames

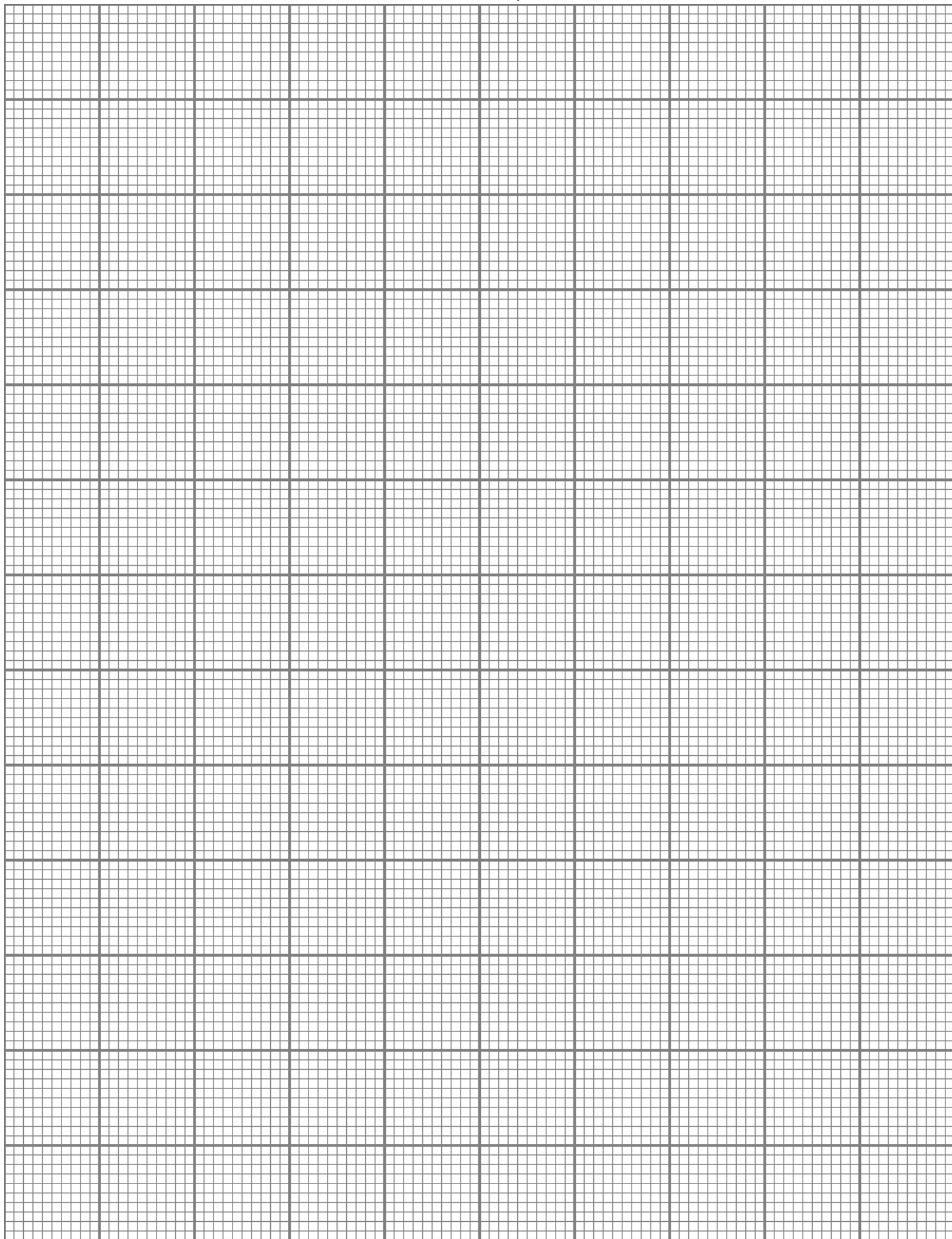


Corners / Frames



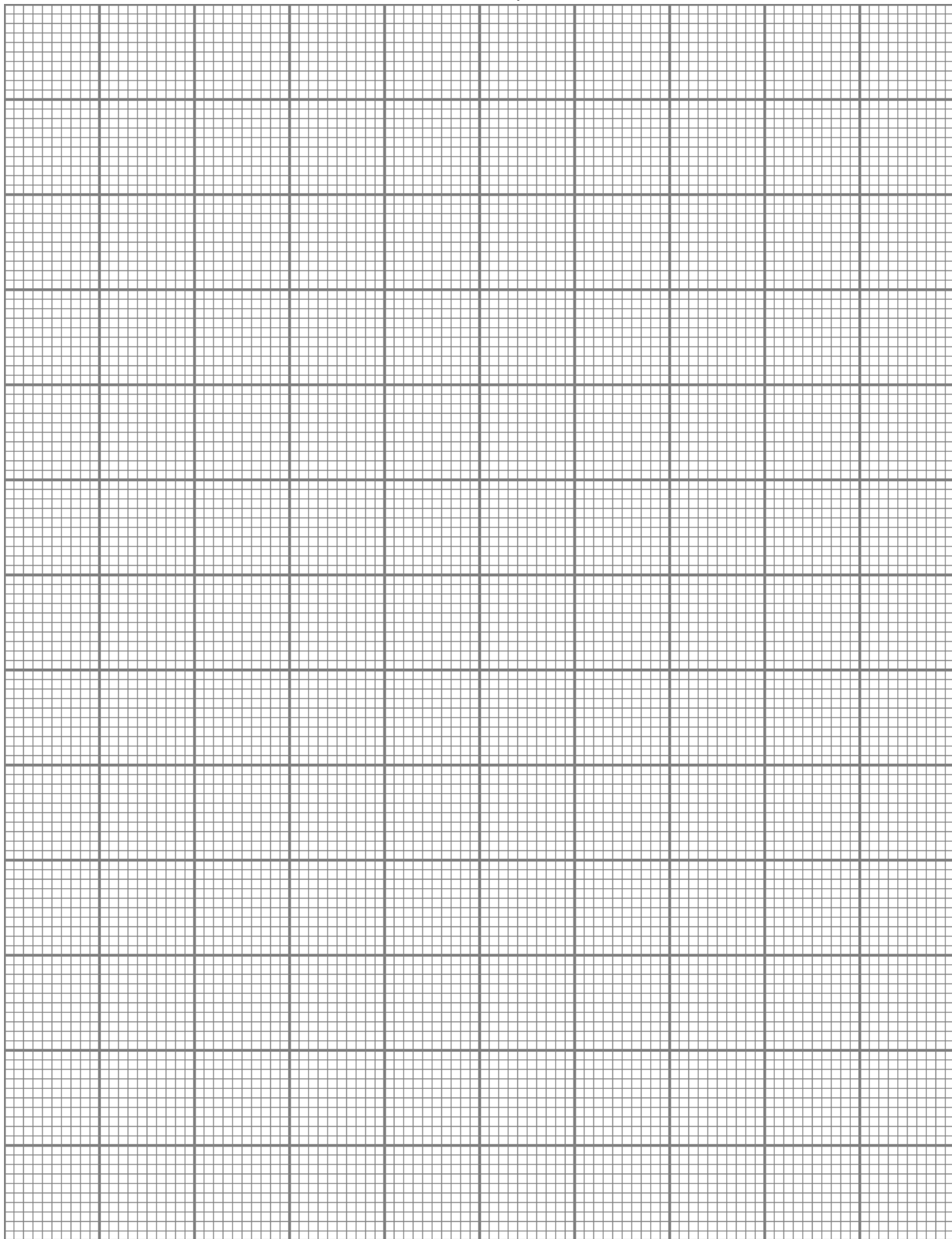
Corners / Frames



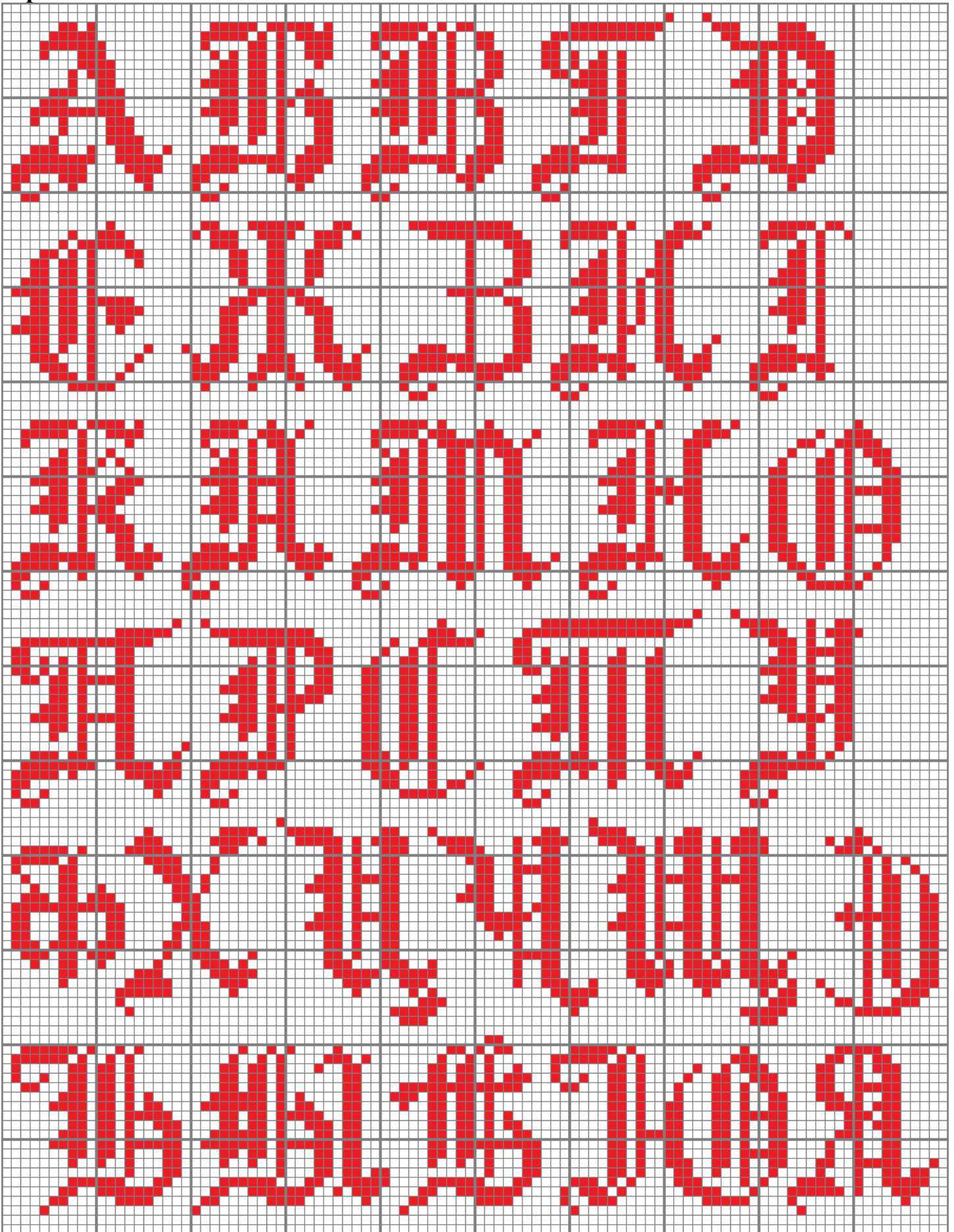


Medallions





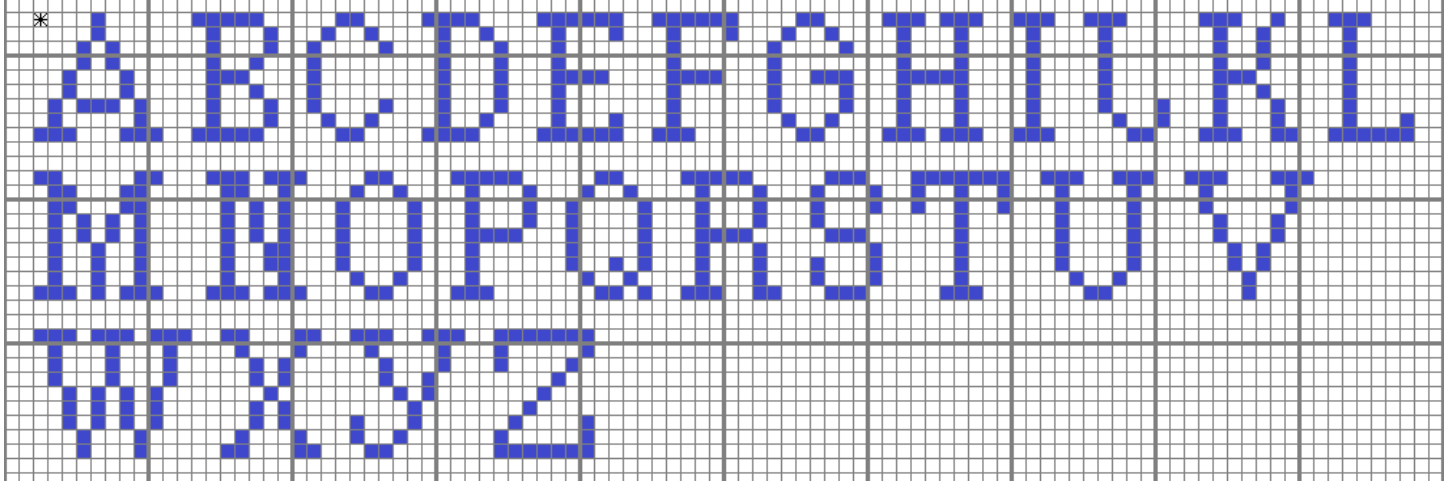
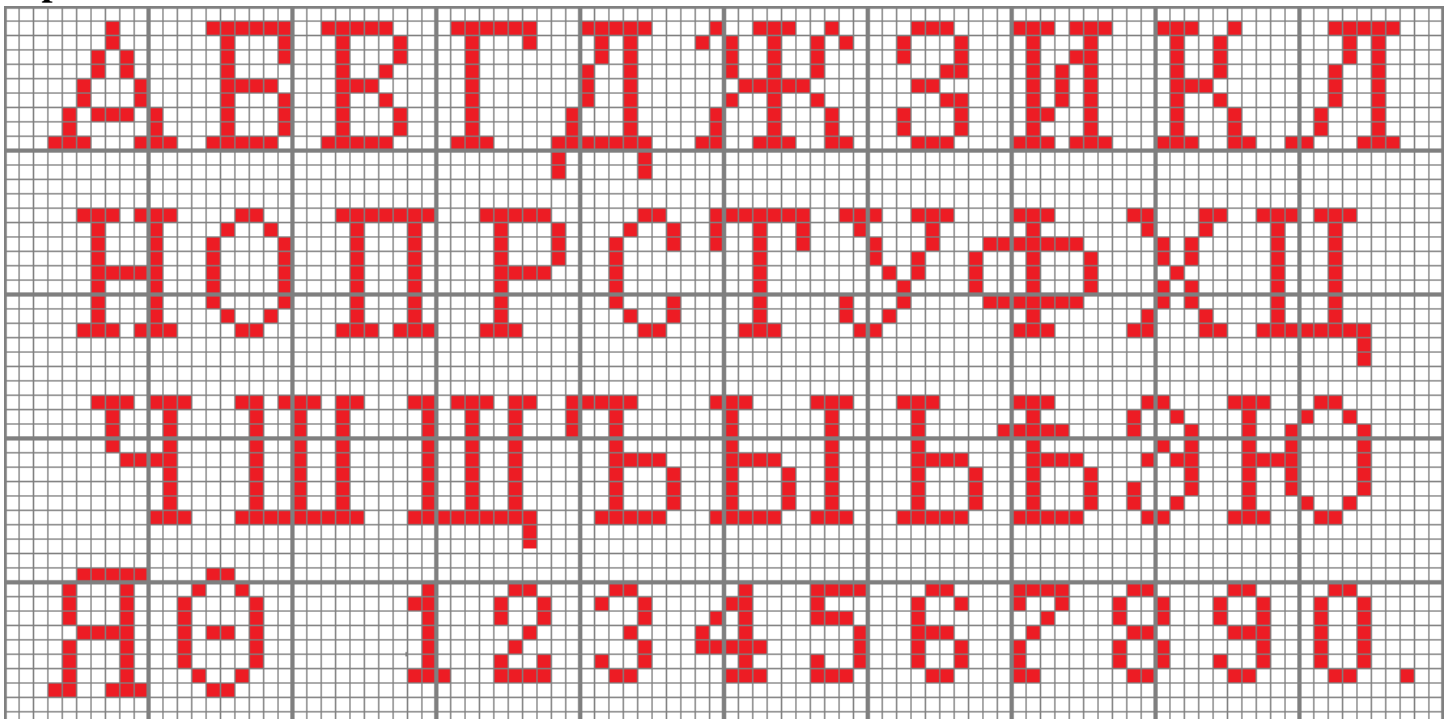
Alphabets

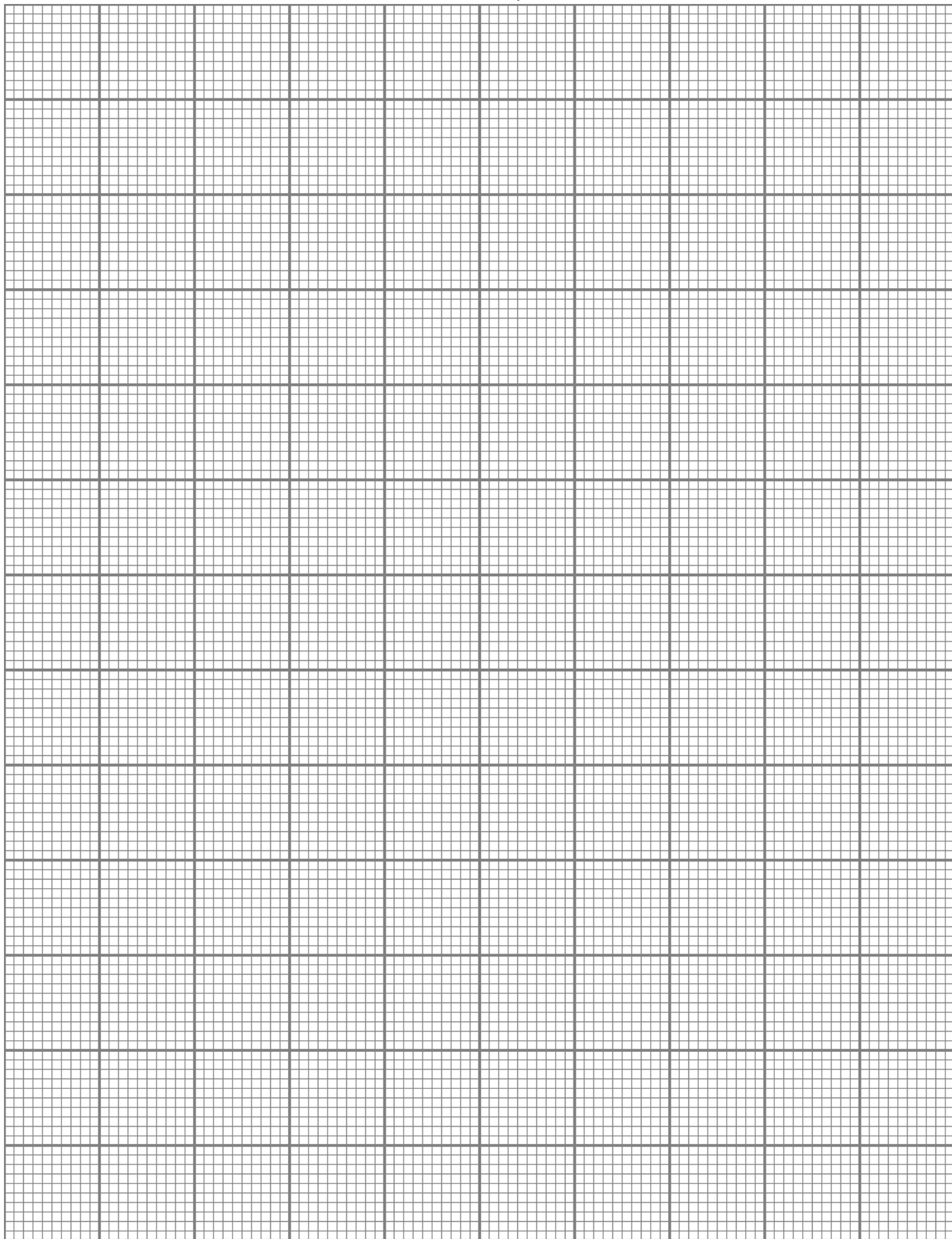


Alphabets



Alphabets





Proverbs

ГДЕ ПРАВДА

ТАМЪ

ИЩАЮТЬ

WHERE THERE
IS TRUTH,
THERE IS
HAPPINESS

Proverbs

ХОРОША
БРАХКА
ДА МАЛА
ЧАШКА

*
A GOOD MALT
IN A
SMALL GLASS

Thumbnails - Альбом малороссийских рисунков для вышивания, 1886

Альбом малороссийских рисунков для вышивания. Москва, 1886.











(Album of Little Russian [Ukrainian] Embroidery Patterns. Moscow, 1886)

Российская государственная библиотека [Russian State Library]: <https://dlib.rsl.ru/01007578689>

	<p>Lacking Бракуює</p>		
<p>No. 1</p>	<p>No. 2</p>	<p>No. 3</p>	<p>No. 4</p>
	<p>Lacking Бракуює</p>		
<p>No. 5</p>	<p>No. 6</p>	<p>No. 7</p>	<p>No. 8</p>
<p>No. 9</p>	<p>No. 10</p>	<p>No. 11</p>	<p>No. 12</p>

Альбом малороссийских рисунков для вышивания. Москва, 1886.
(Album of Little Russian [Ukranian] Embroidery Patterns. Moscow, 1886)

Российская государственная библиотека [Russian State Library]: <https://dlib.rsl.ru/01007578689>

			
No. 13	No. 14	No. 15	No. 16
			
No. 17	No. 18	No. 19	No. 20
Lacking Бракуює		Lacking Бракуює	
No. 21	No. 22	No. 23	No. 24